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VOLUME I

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FOR ALL THE GRADES

IN THREE VOLUMES

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FLORENCE RAE SIGNOR
of Normal Instructor-Primary Plans Editorial Staff

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The Instructor Plan Book

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Picture Study

COLUMBUS AT THE COURT OF QUEEN ISABELLA

The Artist

VACSLAV VON BROZIK was a Bohemian artist who spent most of his life in Paris where he painted many famous pictures based on historical themes. He was born in 1851 in Tzemoschna, near Pilsen. Here he spent his early youth as an apprentice to a lithographer. He later worked in a porcelain factory before he went to France to study art. He studied with Piloty and Munkacsy and finally opened his own studio in Paris in 1876. His subjects are taken chiefly from French, Scandinavian and Bohemian history, as he loved to paint characters dressed in beautiful clothes and rich jewels. His pictures, for which he has won many medals, are displayed in the great art galleries of the world. He died in 1901.

Study of the Picture

The artist has painted for us a scene in the court of King Ferdinand and Queen Isabella whom we know as the friends and helpers of Columbus. The outstanding figures in this picture are Columbus, who is pleading his cause for money and ships to explore the new world, and Queen Isabella, who is eagerly listening to Columbus. She has had her jewels brought out, and she is going to sell them to raise the money for him. Numerous courtiers and ladies-in-waiting are grouped about these two persons, and the expressions of their faces are a very interesting study. We see men of all ages who are concerned in matters of the kingdom—some crafty and evil, others sympathetic with the cause of Columbus, and still others listless and indifferent. The queen is selling her jewels because the treasury of Spain is empty after the long wars with the Moors. But she has confidence in the plans which Columbus is outlining for the court, and she is willing to make the sacrifice for him. Directly behind Columbus are men representing the church—monks, missionaries and priests; soldiers of war; merchants, and professional men; while in front of him are the various members of the royal family, and the courtiers. The artist has carefully planned this scene to show us all the difficulties that Columbus had in gaining consent from all the people. Some are in favor of his plans, while others show displeasure and deceit. This picture now hangs in the Metropolitan Art Gallery in New York City, and is considered the greatest work of the painter.

Questions for Pupils

What is Columbus asking of these people? Was he successful? What was the theory of Columbus regarding the world? Why was Queen Isabella willing to help Columbus? Why were the churchmen willing to help him? Why were the merchants interested in his venture? What did Columbus plan to do on his voyage? Study carefully the faces in this picture and point out the friends and enemies of Columbus. How many people are there in the picture? Describe their costumes.

Von Brozik

Columbus at the Court of Queen Isabella

Columbus the Conqueror

Give me white paper!
This which you use is black and rough with smears
Of sweat and grime and fraud and blood and tears,
Crossed with the story of men's sins and fears
Of battle and of famine all those years
When all God's children have forgot their birth
And drudged and fought and died like beasts of earth.

Give me white paper!
One storm-trained seaman listened to the word;
What no man saw he saw; he heard what no man heard.
In answer he compelled the sea
To eager man to tell
The secret she had kept so well;
Left blood and guilt and tyranny behind,
Sailing still West the hidden shore to find,
For all mankind that unstained scroll unfurled,
Where God might write anew the story of the world.

Edward Everett Hale.

THE GLEANERS

The Artist

JEAN FRANCOIS MILLET was born October 4, 1814, in a small village named Gruchy, near Cherbourg, France. His family were poor peasants who had to spend all their time in the fields earning a living, so it was Jean's grandmother who helped him draw his first pictures, and it was she who encouraged him to study art as he grew older. He was given a gift of money by a kind benefactor, and began his art studies in Cherbourg, from where he went to Paris.

The struggle for existence in Paris was a hard one for the peasant artist. His pictures did not sell. He painted signboards, copied pictures in the Louvre and hawked them about the streets, painted portraits for five and ten francs each, in order to gain a livelihood. About this time, his wife, whom he had married three years before at Cherbourg, died. Still he struggled on, but the hardships became so great that Millet left Paris and went back to Gruchy determined to give up his art and labor in the fields.

Here he married the brave and true Catherine Lemaire and returned with her to Paris in 1845. The years that followed were full of privation and suffering. After a while, however, through the influence of friends, an order came from the Government Director of Fine Arts for a picture. When this was finished, accepted, and paid for, the artist and his faithful wife gathered together their few belongings, and with their little ones went to Barbizon, a small village on the edge of the forest of Fontainebleau, where several of the noted painters of the day had their homes. Here he rented a cottage and this was his home for the remaining twenty-seven years of his life.

Millet at once began to draw and paint, not only the great forest which enraptured him, but the living creatures which he found there, and the humble toilers in the great plain which lies between the forest and Chailly. Memories, too, of the people with whom he had labored when a child came back to him and he made them live again in his pictures.

He died in 1874 a poor man, for although he had created a new type of art subjects—that of the beauty and dignity of labor—his pictures did not bring him much money until just before he died, and then he sold one picture for as much as he had sold all his others together.

Study of the Picture

As it was with the ancient Hebrews, so the custom of leaving some grain from the harvest for the poor is observed in France. In Leviticus XXIII, verse 22, we find: "And when ye reap the harvest of your land, thou shalt not make clean riddance of the corners of thy field when thou reapest, neither shalt thou gather any gleaning of thy harvest: thou shalt leave them unto the poor, and to the stranger." The owner of the grain field in France fears bad luck may overtake him if he disregards

Millet

The Gleaners

this old custom. So Millet must often have seen the peasant women gathering, here and there, the precious wheat heads.

Three women who earn their living by laboring in the fields are seen here, busy with their work so that they will finish picking up the grain before sunset, as the long shadows tell us that it must be late afternoon. The woman at the extreme right is older than the others and it is hard for her to bend her back as the younger ones do; she seems tired. These women are neatly dressed in typical peasant costume. Their long, heavy skirts drag on the ground, and their big aprons are tied behind their hips to make a bag for the grain. Their long-sleeved cotton blouses look warm in the sunshine. Their heads are covered with a kerchief tied as a bonnet to keep the sun from out their eyes.

There are other workers in the field, and a man on horseback in the background is evidently the overseer. Some houses can also be seen; and the large, abundant piles of grain show that this has been a profitable year and a rich harvest. This picture is in strong contrast to "The Angelus" which we study by the same artist, as that typifies the peasants at rest and this shows them busy at work.

Questions for Pupils

What does the title of this picture mean? Did you ever see any gleaners? What do they do with the grain as they gather it? Can they gather much grain in one day? How are the men gathering the grain? Do they gather more than the women? Why? What do you notice first when you look at this picture? Make a list of all the things you see in the picture. Do the workers look happy and contented? Are they tired? Which one of the workers do you think is the youngest? Why? What do you think the artist has tried to tell us in this picture? Show how he has told it plainly to us. Do you like this picture?

Millet

The Angelus

Millet

Shepherdess Knitting

What feeling does it arouse in you? Millet admired the peasant laborers. For what qualities did he admire them, do you think?

Autumn

Then came the Autumn all in yellow clad,
As though he joyed in his plenteous store,
Laden with fruits that made him laugh,
full glad
That he had banished hunger . . . . . .
Upon his head a wreath, that was unroll'd
With ears of corn of every sort, he bore;
And in his hands a sickle he did hold,
To reap the ripen'd fruits the which the
earth had yold.

Edmund Spenser.

THE ANGELUS

(*Millet*)

Study of the Picture

THE scene of this picture is in France, on the Barbizon plain. Two peasants have been hard at work all day in the field, digging potatoes, when suddenly through the still, quiet evening twilight comes the silvery peal of the Angelus bell in the village church tower. The workers reverently put aside their labor and bow their heads in prayer. The picture plainly portrays the somber atmosphere which characterizes the lives of these peasants. There are no bright colors, no outstanding spots in the land scape, and just homely, well-worn clothes on the two figures. Their lives are like the scene—dull, quiet, and peaceful.

Questions for Pupils

What are the peasants in this picture doing? What colors predominate in this picture? Why these? Do the figures seem to fit in well with the landscape? How? Can you see the church tower in which hangs the Angelus bell? Do these peasants look anything like the father and mother in Millet's picture "Feeding Her Birds"? What is in the basket at the woman's feet? What is in the wheelbarrow? The artist wished to paint a picture that would make us hear the Angelus sounding clearly across the field at the quiet sunset hour and impress us with its solemnity. Does the picture have that effect upon you?

The Angelus

Against the sunset glow they stand,
Two humblest toilers of the land,
Rugged of speech and rough of hand,
Bowed down with tillage;
No grace of garb or circumstance
Invests them with a high romance.
Ten thousand such through fruitful France,
In field and village.

The day's slow path from dawn to west
Has left them toil-stained, distrest,
No thought beyond the nightly rest,—
New toil to-morrow;
Till solemnly the Ave bell
Rings out the sun's departing knell,
Borne by the breeze's rhythmic swell
O'er swathe and furrow.

O lowly pair! you dream it not,
Yet on your hard, unlovely lot
That evening gleam of light has shot
A glorious message;
For prophets oft have yearned and kings
Have yearned in vain to know the things
Which to your simple spirits brings
That curfew message.

——enough for us,
The two lone figures bending thus,
To whom that far-off Angelus
Speaks Hope and Heaven."

Lord Houghton.

SHEPHERDESS KNITTING

(*Millet*)

Study of the Picture

IT is nightfall, and a shepherdess is leading her flock back to the sheepfold. The weather must be cool, for she wears a cape and hood. The sheep are following her lead but keep stopping to nibble the grass, while the shepherdess, propping her staff in front of her, takes advantage of their stopping, to knit. Near by is her helper—a small, black dog, that quickly brings back to the flock any sheep that may be tempted to stray from their companions. The picture as a whole portrays a twilight scene of rural peace and quiet.

Questions for Pupils

In what countries are sheep watched by shepherds? Why is this necessary? Is it usual for a woman to do this work? What is the shepherdess in this picture doing? Do you think it is hard for her to knit and watch her sheep at the same time? What does the dog do to help her? What time of day is shown in this picture? Do you like the picture?

Folding the Flocks

Shepherds all, and maidens fair,
Fold your flocks up, for the air
'Gins to thicken and the sun
Already his great course hath run.
See the dew-drops, how they kiss
Every little flower that is;
Hanging on their velvet heads,
Like a string of crystal beads.
See the heavy clouds, low falling,
And bright Hesperus down calling
The dead night from underground;
At whose rising, mists unsound,
Damps and vapours, fly apace,
And hover o'er the smiling face
Of these pastures; where they come,
Striking dead both bud and bloom.
Therefore from such danger lock
Every one his loved flock;
And let your dogs lie loose without,
Lest the wolf come as a scout
From the mountains and, ere day,
Bear a lamb or kid away;
Or the crafty, thievish fox
Break upon your simple flocks.
To secure yourself from these,
Be not too secure in ease;
So shall you good shepherds prove,
And deserve your master's love.
Now, good-night! May sweetest slumbers
And soft silence fall in numbers
On your eyelids. So farewell;
Thus I end my evening knell.

John Fletcher.

PILGRIMS GOING TO CHURCH

The Artist

GEORGE HENRY BOUGHTON was born in a village near Norwich, England, December 4, 1833. The following year his family migrated to America. His father died a few years after the family crossed the ocean, and the young artist began his education in a district school near Albany. His elder brothers, who had taken the father's place as head of the family, sent George to a commercial academy to fit himself for a mercantile career, and it was in this school that he first drew sketches of all those about him. It was not long after this that he painted a picture entitled "Wayfare," which was exhibited at the American Art Union Exhibition in New York. For this he won a prize of fifty dollars, accompanied by a letter of warm praise and encouragement from the art critics. He opened a studio in Albany in 1850, and the next years of his life he worked hard to sell enough pictures to pay his way to England, where he spent six months on a sketching trip. He went back to England in 1856 for more extended study, and later he spent two years in Paris studying the old masters. Boughton's art spirit is quite American and many of his best known works are taken from the life of the early colonists. He died January 19, 1905.

Study of the Picture

This picture gives us a glimpse into the pioneer life of Plymouth colony. The Pilgrims calmly journeyed to their meeting house of worship every Sunday, regardless of the weather and the fact that cruel Indians were lurking close by. As the Pilgrims march in a dignified procession to church they are protected by guards, who go ahead and behind, carrying long guns. Then come the minister, his wife, and his little flock in family groups. The minister is easily discernible, as he carries a large Bible and wears a cap instead of the characteristic large hats worn by the men of that day. The women are wrapped in large hooded capes, while the children do not seem to be very snugly clothed for the chilly-looking landscape. The shadows made by the sun tell us that it is early forenoon.

Questions for Pupils

Where are the people in this picture going? What enemy must they guard against? How are they armed to do it? Where are the guards placed? How

Boughton

Return of the Mayflower

Boughton

Pilgrims Going to Church

Boughton

Pilgrim Exiles

would you describe the expressions on the faces of the company—happy, sorrowful, serious? Of what may they be thinking as they walk along? Why should they feel lonely? Describe the landscape in the picture. How does the fact that the Pilgrims are trudging through the snow, risking many dangers, reveal their characters? Point out the pastor in this picture. What is he carrying? Are there any other Bibles in the company? Can you tell by the shadows on the snow in which direction the group is going? What is the dwelling just ahead of them? Describe in detail the costumes of the Pilgrims. In what way does the costume of the pastor differ from those of the rest of the company? Tell all you can about the Pilgrims and their settlement in America.

PILGRIM EXILES

(*Boughton*)

Study of the Picture

THE simplicity of this scene characterizes the life of the Pilgrim exiles. Their new home in America was barren and desolate, but the determination so clearly seen in the faces of this little group is symbolic of the rugged spirit which kept them here and made them founders of a great nation. The landscape portrays the season of the year as early fall, for the grass is seer and barren of green. The shrubs are almost bare of leaves; and from the warm clothing worn by the people we judge that it is not summer. Their clothes do not look ragged or poor, but quite comfortable.

The young man stands with his hands resting upon a heavy stick, a dreamy, far-away look on his face. The young woman, possibly his wife or sister, rests her hand upon his shoulder. Like most of Boughton's women, she has a patient, resigned look. The older woman, perhaps the mother of the man or other woman, sits upon a large stone with her hands in her lap, and she, too, gazes out toward the ocean. The sense of longing, of homesickness, of patient endurance and resignation is very marked and calls forth our sympathy for the Pilgrims, who so heroically bore their lot.

Questions for Pupils

Define the word "exiles." In what sense were the Pilgrims exiles? Did they choose to be and for what reason? What are these Pilgrims represented as doing? Why do you think they are gazing at the sea? How many people are represented? What relationship do they probably bear to one another? What is the attitude of the young man? What look do you see in his face? Describe the expressions on the faces of the women. Describe in detail the costumes of these people. Do you think the artist has brought something of the character of Pilgrims into this picture? Explain in what way he has done this. Do you think this is a pleasing picture? Give reason for your answer.

The Pilgrim Fathers

The Pilgrim Fathers—where are they?
The waves that brought them o'er
Still roll in the bay, and throw their spray,
As they break along the shore;
Still roll in the bay, as they rolled that day,
When the Mayflower moored below,
When the sea around was black with storms,
And white the shore with snow.

The mists, that wrapped the Pilgrim's sleep,
Still brood upon the tide;
And the rocks yet keep their watch by the deep,
To stay its waves of pride,
But the snow-white sail, that he gave to the gale,
When the heavens looked dark, is gone;
As an angel's wing, through an opening cloud,
Is seen, and then withdrawn.

The Pilgrim exile—sainted name!—
The hill, whose icy brow
Rejoiced, when he came, in the morning's flame,
And the morning's flame burns now.
And the moon's cold light, as it lay that night
On the hillside and the sea,
Still lies where he laid his houseless head;
But the Pilgrim—where is he?

The Pilgrim Fathers are at rest;
When summer's throned on high,
And the world's warm breast is in verdure dressed,
Go, stand on the hill where they lie.
The earliest ray of the golden day
On that hallowed spot is cast;
And the evening sun, as he leaves the world,
Looks kindly on that spot last.

The Pilgrim *spirit* has not fled:
It walks in noon's broad light;
And it watches the bed of the glorious dead,
With the holy stars, by night.
It watches the bed of the brave who have bled,
And shall guard this ice-bound shore,
Till the waves of the bay, where the Mayflower lay,
Shall foam and freeze no more.

John Pierpont.

RETURN OF THE MAYFLOWER

(*Boughton*)

Study of the Picture

JOHN ALDEN and Priscilla are standing apart from the other Pilgrims who have gone down to the shore to watch the *Mayflower* depart for England. We know from history that the *Mayflower* had been in the harbor all winter and as soon as the ice broke in the spring it set sail for its return trip. Signs of early spring are seen in the new grass, and also in the fact that Priscilla has no wrap. Something of the wistful thoughts that are in the minds of these young people are seen in their faces, for they fully realize that the sailing away of the *Mayflower* cuts them off from their old home, and they are all alone in this new world. The bareness of the landscape clearly protrays their life, and their faith in their purpose is the guiding hand which keeps them from going back with the others on the *Mayflower*, after the trials of their first long, cold winter spent in hard work making a home in the colony. Priscilla has placed her hand on John's arm impulsively to reassure herself that she is not alone on this deserted shore, for her eyes are riveted on the outgoing ship, and she is unconscious of the other people close by. The strong, clear-cut profiles of these two stand out against the background of this picture to show us that this young couple are proud of their great sacrifice and are ready to face unflinchingly the life spread out before them.

Questions for Pupils

Do you know how many people were on board the *Mayflower* when it returned to England? How many people came over on it in the fall preceding the time this picture represents? Of what do you suppose these young people are thinking as they watch the ship sail away? Are they glad or sorry to be left behind? Describe the clothes they are wearing. Why did the Pilgrims come to America? Who is the author that tells us about the courtship of John Alden and Priscilla? Is there anything in the poem, "Courtship of Miles Standish," that describes this scene?

Return of the Mayflower

Lost in the sound of the oars was the last farewell of the Pilgrims.
O strong hearts and true! not one went back in the Mayflower!
No, not one looked back, who had set his hand to this ploughing!

Soon were heard on board the shouts and songs of the sailors
Heaving the windlass round, and hoisting the ponderous anchor.
Then the yards were braced, and all sails set to the west-wind,
Blowing steady and strong; and the Mayflower sailed from the harbor,
Rounded the point of the Gurnet, and leaving far to the southward
Island and cape of sand, and the Field of the First Encounter,
Took the wind on her quarter, and stood for the open Atlantic,
Borne on the send of the sea, and the swelling hearts of the Pilgrims.

Long in silence they watched the receding sail of the vessel,
Much endeared to them all, as something living and human;
Then, as if filled with the spirit, and wrapt in a vision prophetic,
Baring his hoary head, the excellent Elder of Plymouth
Said, "Let us pray!" and they prayed, and thanked the Lord and took courage.
Mournfully sobbed the waves at the base of the rock, and above them
Bowed and whispered the wheat on the hill of death, and their kindred
Seemed to awake in their graves, and to join in the prayer that they uttered.

Sun-illumined and white, on the eastern verge of the ocean
Gleamed the departing sail, like a marble slab in a graveyard;
Buried beneath it lay forever all hope of escaping.
Lo! as they turned to depart, they saw the form of an Indian,
Watching them from the hill; but while they spake with each other,
Pointing with outstretched hands, and saying, "Look!" he had vanished.
So they returned to their homes; but Alden lingered a little,

Musing alone on the shore, and watching
the wash of the billows
Round the base of the rock, and the sparkle
and flash of the sunshine,
Like the spirit of God, moving visibly over
the waters.

Thus for a while he stood, and mused by
the shore of the ocean,
Thinking of many things, and most of all
of Priscilla;
And as if thought had the power to draw
to itself, like the loadstone,
Whatsoever it touches, by subtile laws of
its nature,
Lo! as he turned to depart, Priscilla was
standing beside him.
Longfellow, "Courtship of Miles Standish."

PIPER AND NUTCRACKERS

The Artist

SIR EDWIN HENRY LANDSEER was born in London in 1802. Landseer came of a family of artists, there being no less than eight in his immediate family. When he was only three years old his father and brothers would take him for an outing to Hampstead Heath and sketch goats, donkeys, sheep, and cows. When little Edwin was only five he sketched "A Sleeping Dog." At eight he learned the process of etching from his father, and before he was in his teens he was beyond the teaching which his father could give him. When he was thirteen years of age, two of his oil paintings were hung in the Royal Academy Exhibition in London.

No painter ever lived who is so universally known as Landseer. In 1835 he began to paint for the royal family, and for the excellence of his work he was knighted in 1850.

A visit to Sir Walter Scott in Scotland influenced his art. A lover of sport, Landseer studied the deer in their native haunts, and was the first to introduce them into art. The grandeur of the Scotch mountain scenery was noticeable in the background of many of his pictures.

From this time he began to paint dogs in relation to man, endowing them with human sentiments. This quality is one of the chief sources of his popularity with the public.

At the National Gallery in London are sixty-seven canvases by Landseer and he painted over one hundred pictures for the queen, costing more than a quarter of a million dollars.

He died in 1873 and was buried beside the artists Reynolds and Turner, in St. Paul's Cathedral, London.

Study of the Picture

The picture "Piper and Nutcrackers" was the next to the last that was painted by the great English master, Landseer. See how cleverly the sense of safety, rest, and activity is portrayed. The little squirrels and the bullfinch feel the security of their haunt, the tree.

The squirrels are vigorously eating their breakfast of nuts. The light comes from the side and high up. See the high light on the tips of the tails, the sides of the squirrels, and full on the breast of the bullfinch. Notice particularly the high light on the side and a little behind the ears of the squirrels.

Observe the contrast of the deep shadow under the bird's bill. The bullfinch is bursting forth in song, singing as if its little throat could not pour forth melody fast enough. Notice the keen, watchful eyes of the squirrels. At a moment's warning they are ready to disappear.

The center of interest in this picture is the piper. It is placed near the foreground and a little to the left. The high light is full on its body.

Look at the exquisite execution of the glossy and crisp hair of the squirrels. Observe, also, the folds of fat produced by light and shade on the hips of the squirrel in the foreground.

Away at the left of the picture is a bit of landscape cleverly suggested. This relieves the solidity of the tree and gives the necessary setting for the picture.

Landseer skillfully portrays the characteristics of the squirrel—his claw-tipped feet, sharp ears, keen eyes, bushy tail, life in the tree, and his peculiar upright position.

Questions for Pupils

What in this picture is called the piper? Who are the nutcrackers? What is the bird doing? What are the squirrels doing? Where are these animals? You have probably never seen a bird like this one, for it is found only in Europe and is called a bullfinch, but doubtless nearly all have seen squirrels. Describe how they look and tell about some of their habits. Has the artist made these squirrels look natural? Point out any characteristics of the squirrel that show especially well in the picture. Who painted this picture? Name some of his other pictures.

Piper and Nutcrackers Landseer

The Squirrel

The pretty, red Squirrel lives up in a tree,
A blithe little creature as ever can be;
He dwells in the boughs where the stock-dove broods,
Far in the shades of the green summer woods;
His food is the young juicy cones of the pine,
And the milky beechnut is his bread and his wine.

In the joy of his nature he frisks with a bound
To the topmost twigs, and then down to the ground;
Then up again, like a winged thing,
And from tree to tree with a vaulting spring;
Then he sits up aloft, and looks waggish and queer,
As if he would say, "Ay, follow me here!"
And then he grows pettish, and stamps his foot;
And then independently cracks his nut;
And thus he lives the whole summer through,
Without a care or a thought of sorrow.

But small as he is, he knows he may want,
In the bleak winter weather when food is scant,
So he finds a hole in an old tree's core,
And there makes his nest, and lays up his store;
And when cold winter comes, and the trees are bare,
When the white snow is falling, and keen is the air,
He heeds it not as he sits by himself,
In his warm little nest, with his nuts on his shelf,
O wise little Squirrel! no wonder that he
In the green summer woods is as blithe as can be.

Mary Howitt.

SHOEING THE BAY MARE

(*Landseer*)

Study of the Picture

THE horse shown in this picture belonged to Mr. Jacob Bell, one of Landseer's friends. Betty, for that was the mare's name, had certain little habits of her own. For instance, she refused to be tied to a door or post, but always stood without halter or rope. Another unusual habit was going to the blacksmith shop whenever she needed to be shod. It so happened that Landseer came to visit Mr. Bell one day when Betty made one of her trips to the blacksmith's. The artist was so attracted by the picture that she made as she watched the smithy with her beautiful, intelligent eyes that he at once determined to paint her while she was being shod.

The mare is the most important object in the picture and so is well placed in the center—the man, the dog, and the donkey being grouped below her. Her face is turned towards us. The light falls in streaky patches upon her dark, silky coat, while her kindly eyes and look of patient resignation tell us that her disposition is as good as her appearance.

In the foreground is the blacksmith bending over her foot, upon which he is nailing a shoe. He is intent upon his work—a sturdy, industrious type of blacksmith, we should judge from his attitude. A dog to the left is watching the proceedings with a serious, natural, dog-like look. Beyond the dog is a donkey, saddled, apparently waiting its turn for the blacksmith's attention. Above the mare, a bird-cage hangs from the ceiling, suggesting another visitor that has found a welcome in the blacksmith's shop. The box of tools in the extreme foreground is rendered with much accuracy of detail, while behind the mare we see the corner of a stool with a horseshoe resting upon it, and other horseshoes hang against the wall near the forge, whose presence is merely suggested.

Questions for Pupils

Where is this horse? What is being done to her? Why do you like her appearance? Do you think she has a good disposition? Why? What other animals do you see in this picture? What are other objects of interest? What is the dog doing? What kind of look has he on his face? What in the picture most interests you? What kind of man do you think the blacksmith is? Do you know a real blacksmith? Can you tell how horses are shod? Do you think this

Shoeing the Bay Mare

Monarch of the Glen

As chief, who hears his warder call,
"To arms! the foemen storm the wall,"
The antlered monarch of the waste
Sprang from his heathery couch in haste.

is a natural looking picture? Are you fond of animals? Do you like horses? Did you ever own or use one? Does a horse make a good pet? What do you think the artist is trying to tell in this picture? Do you think he likes animals? Why?

The Horse

The horse—he is noble, and valiant, and strong,
And looks all on fire as he gallops along;
Or patient and sturdy, he tugs at the load,
At the blow of the whip, or the prick of the goad,
When he lugs at the wagon, and pants up the hill,
With the all of his strength, and the all of his will.
And at the last gasp will he tug and strain on,
Till strength, and not ardor, is perished and gone;
Devoted to man, thus he gives up his breath,
And noble in life—he is noble in death!

Peter Parley.

MONARCH OF THE GLEN

(*Landseer*)

Study of the Picture

THE name of this picture was not given to it by Landseer, but below the painting he placed these lines, taken from "Legends of Glenarchay":

"When first the daystar's clear, cool light,
Chasing night's shadows gray,
With silver touched each rocky height
That girdled wild Glen-Strae,
Uprose the Monarch of the Glen,
Majestic from his lair,
Surveyed the scene with piercing ken,
And snuffed the fragrant air."

The central figure in the picture is the deer, silhouetted against the mountains. He seems to be standing on a hill, as his forefeet are raised higher than his hind feet. Possibly in going through the forest he has heard some sound that makes him fear danger is near. His distended nostrils would indicate that he is trying to scent what the foe may be. Notice his strong, graceful body, uplifted head, the straight gaze from the great eyes, and the big antlers.

The landscape in this picture is subordinate—only a glimpse of mountains in the background and shrubbery in the foreground. The size of the mountains, in proportion to the size of the deer, gives the picture great distance and space.

Questions for Pupils

Why do you think the title of this picture an appropriate one? In what position is the deer? Where is he? What gives the deer the appearance of alertness? Have you ever seen any deer? Of what use are the deer's antlers to him? What do you see in this picture besides the deer? Name the artist who painted this picture. He has painted other deer pictures. Compare some of them with this one.

Kindness to Animals

I would not enter on my list of friends,
Though graced with polished manners and fine sense,
Yet lacking sensibility, the man
Who needlessly sets foot upon a worm.

William Cowper.

SAVED

(*Landseer*)

Study of the Picture

NOTICE the proud, triumphant air of the dog shown here, but there is a reason for it. Think what a story of achievement lies back of this picture. The little child wandered away from home and came too near the water's edge, or the tide of the sea came in where she was playing and endangered her life. There was no one near to see the danger; but the faithful dog was there, and he took it upon himself to bring the child to a place of safety upon the beach, and now there he rests from his toil, with the exhausted little one safe in his great, strong paws. He is looking eagerly shoreward, hoping that some one will come to assist him in carrying the child home. But we know he will see that no harm comes to her now, whether others are

Landseer

Saved

Landseer

A Distinguished Member of the Humane Society

slow or quick to come to his assistance.

Notice carefully all the details of the picture: the birds, the point of land beyond the chief figures, the distant ship, the clouds overhead, the rocks upon the beach. The details are few, but they are significant, and all that we need to complete the scene is given. The most wonderful thing of all is the eager, proud, almost living face of the expectant dog.

Questions for Pupils

What does this picture show us? Why is it so named? What has this dog done? Does he seem proud of his work? How does he show that he is? Do you think that he is the kind of dog you would like to know? Do you think he will protect the child from further danger? What is the expression of his face? What do you think he expects will happen next? Do you think some one will come to relieve him? Do you think he expects they will? What other objects do you see in the picture?

Elsie May Smith.

DISTINGUISHED MEMBER OF THE HUMANE SOCIETY

(*Landseer*)

Study of the Picture

ONE day when Landseer was walking down a London street he saw a large, white Newfoundland dog carrying a basket of flowers. He was so attracted by the dog's beauty and intelligence that he wished to paint its picture. He followed it home and found that it belonged to one of his friends, Mr. Newman Smith. The dog's owner was only too glad to have his pet's picture painted. Accordingly, Paul Pry—for that was the dog's name—was taken to the artist's studio. Here Landseer placed him upon a table, where he posed with great patience and dignity.

The artist has made the setting suggest the story that he wishes to tell us in this picture. You will notice that the dog appears to be lying on a quay at the seaside. The large iron ring, so prominent in the foreground, is a mooring ring to which boats are tied to hold them fast. In the background the gray sky and circling sea gulls suggest an approaching storm. These few significant details all point to the fact that this dog as he gazes out across the water is on the lookout for any danger at sea and is ready, at the first signal for help, to rescue human life.

Let us look more closely at this dog. Notice the strength of body shown in the strong legs, powerful jaws, and broad chest. Note, also, the gentleness and intelligence shown in his face. As he lies watching the sea he shows by his eager, interested look that he is alert and ready to respond to his work—that of lifesaver.

Questions for Pupils

What kind of dog is this? Describe his appearance. For what is the Newfoundland dog famous? What do you think this dog is doing? On what is he lying? At what is he looking? What is the large ring on the side of the quay? What are the birds shown in the background? Do they add anything to the picture? What do you think this dog would do if some one should fall overboard? Tell any stories you may have heard about a dog's saving human life. Have you a dog at home? If so, tell the class about him. Compare this picture with any other of Landseer's dog pictures that you have seen. Which do you like the better? Why?

The Dog

I've never known a dog to wag
  His tail in glee he didn't feel,
Nor quit his old-time friend to tag
  At some more influential heel.
The yellowest cur I ever knew
Was, to the boy who loved him, true.

I've never known a dog to show
  Halfway devotion to his friend,
To seek a kinder man to know,
  Or richer, but unto the end
The humblest dog I ever knew
Was, to the man that loved him, true.

I've never known a dog to fake
  Affection for a present gain,
A false display of love to make,
  Some little favor to attain.
I've never known a Prince or Spot
That seemed to be what he was not.

But I have known a dog to fight
  With all his strength to shield a friend,
And, whether wrong or whether right,
  To stick with him until the end.
And I have known a dog to lick
The hand of him that men would kick.

And I have known a dog to bear
  Starvation pangs from day to day
With him who had been glad to share
  His bread and meat along the way.
No dog, however mean or rude,
Is guilty of ingratitude.

The dog is listed with the dumb,
  No voice has he to speak his creed,
His messages to humans come
  By faithful conduct and by deed,
He shows, as seldom mortals do,
A high ideal of being true.

"American Field."

END OF DAY

The Artist

EMILE LOUIS ADAN was born in Paris, March 26, 1839—twenty-five years later than Millet. Like Millet he painted pictures of peasants. However, he did not devote his whole time to this work as did Millet. He received two medals for his work and was a favorite portrait painter of American visitors in Bans.

Study of the Picture

The first thing that we note in this picture is the figure of a weary peasant plodding homeward along a country road. His day's work is done and he is going home. His broad-brimmed hat, loose, sagging coat, and clumsy shoes are typical of the toiling peasant. Over his shoulder he carries the tools that he has been using in his day's work.

The artist has also introduced some pleasing scenery in this picture. At the left are broad fields, with low trees just showing in the distance. At the right the most prominent object is an old tree that has been broken off and is now sending forth a vigorous new growth from its top and sides. Beside it flows a stream on which are cast delicate shadows by the trees bordering it. Far in the distance we can just distinguish what seems to be a small village. Doubtless the peasant's home is in this village.

Questions for Pupils

Why do you think the title of this picture is a good one? Describe the peasant. Does he look tired? What do you think he has been doing all day? Give an imaginary account of his home-coming. What time of year do you think it is? What in the picture shows the time of day? Do you like this picture? What in it appeals to you? Does it remind you of any scene with which you are familiar? Name the artist who painted this picture and state his nationality.

All service ranks the same with God—
With God, whose puppets, best and worst,
Are we; there is no last nor first.

Robert Browning.

He toils at e'en, he toils at morn,
  His work is never through;
A coming life o' weary toil
  Is ever in his view.
But on he trudges, keeping aye
  A stout heart to the brae,
And proud to be an honest man
  Until his dying day.

Robert Nicoll.

SHEEP IN AUTUMN

The Artist

ANTON MAUVE was a Dutch artist, born in a quaint little village called Zaandam in the Netherlands, in 1838. His father was a minister and he was called to a parish in Haarlem, where Anton grew to manhood. He was only a boy when his family discovered his artistic talent, but it was not favorably considered by his parents. It took Anton a long time to persuade his father to let him study drawing, and it was only after he promised his father to win a diploma so he could teach painting in case he

The Shepherdess — Lerolle

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Sheep in Autumn — Mauve

End of Day — Adan

Recall of the Gleaners — Breton

Joy to the Toiler—him that tills
The fields with Plenty crowned.

failed to make a living as an artist, that he was permitted to take up art. He finally settled in Amsterdam, where he painted most of his pictures.

Although he lived by the sea he did not seem to enjoy painting it, for most of his pictures are of sheep and cattle in green pastures. He painted many landscapes, but they always had a predominating figure in them, as a person, a wood-cart or his favorite tree—the silvery stem birch. Most of his work was done in water color. When he died in 1888 he left behind him many beautiful works of art.

Study of the Picture

It is evening and an old shepherd is slowly following his flock of sheep homeward. The sun is setting low over the horizon and the shadows are long. The older sheep lead the way, while the little lambs trip along behind their mothers. One little lamb has hurt himself, so his master is carrying him safely home under his arm. The old man seems tired from his day spent in the meadow tending his flock. The faithful dog, that also keeps a careful eye on the sheep, is walking beside the old man. He keeps them from straying away and watches that no harm comes to them. The landscape is sere and brown, and the sea in the distance is deep blue in contrast.

Questions for Pupils

How many sheep do you think there are in this picture? How many lambs? Why is the old man carrying one? Is the old man tired? Why? Why does the shepherd have a dog? What kind of dog is it? What season is plainly represented in this picture? In what country was this picture painted? Did the artist paint any other pictures of sheep? Describe any others you have seen.

Damelus' Song to His Flock

Feed on, my flocks, securely,
Your shepherd watcheth surely,
Run about, my little lambs,
Skip and wanton with your dams,
Your loving herd with care will tend ye.
Sport on, fair flocks, at pleasure,
Nip Vesta's flow'ring treasure;
I myself will duly hark,
When my watchful dog doth bark;
From wolf and fox I will defend ye.

Henry Constable.

How sweet is the shepherd's sweet lot!
From the morn to the evening he strays;
He shall follow his sheep all the day,
And his tongue shall be filled with praise.
For he hears the lamb's innocent call,
And he hears the ewe's tender reply;
He is watchful, while they are in peace,
For they know when their Shepherd is nigh.

William Blake.

RECALL OF THE GLEANERS

The Artist

JULES ADOLPHE BRETON was born at Courrières, near Calais, France, in 1827. He was the son of cultured, well-to-do parents, and an uncle who lived in the family, a great lover of nature, had much to do with forming the tastes of little Jules and in inspiring him with a love for the beautiful world about him. When but six years old the boy decided to be an artist, although he had never seen a painting.

Jules's father decided that his son should have a religious training as a foundation for his education and sent him, at the age of ten, to a religious school, where he spent three years. At this school was a large black dog, and one day, in a spirit of fun, Jules drew a picture of this dog standing on his hind legs, dressed in a cassock and holding a book in his forepaws. His teacher, believing that he had done this because of impiety or to make fun of his masters, punished him severely. When Jules's father heard of this action he was very indignant and took him out of the school. Jules was then sent to another school, the College of Douai, where he studied drawing under the guidance of an old painter. When sixteen years of age he was sent to Ghent to study. Later he went to Antwerp and finally to Paris.

Breton's most successful paintings are those of peasant life and in this he re-

sembles Millet. Breton's peasants, however, are strong, healthy, glad and free; seem to enjoy their work and live in the sunshine, as Millet's live in the shadow. Three of Breton's best pictures are "The Song of the Lark," "Recall of the Gleaners," and "End of Labor."

Study of the Picture

Unlike the women in this country, the peasant women of Europe work in the fields. In this picture we see a group of these women just leaving the fields and starting homeward. Some are carrying the sheaves of grain in their arms, others on their heads. Notice that the center figure in the foreground has grain in her apron, also. One woman at the left in the foreground is bending over tying a sheaf, and another at the right is still picking up grain. All look strong and healthy and happy in their work. Evidently the harvest is a bountiful one, judging from the sheaves.

In the background can be seen a flock of sheep and a man with a dog close beside him—possibly a shepherd and his dog guarding the sheep. The new moon indicates that evening is at hand.

Questions for Pupils

What does this picture represent? What are the women carrying? In what country do you suppose these people live? Is their work hard? Do you think they seem to be enjoying their work? Contrast their method of harvesting grain with our method. What tells you the time of day it is? What other harvest pictures have you seen? Which do you like the best? Why? Tell all you can about the artist who painted this picture.

Song of the Harvest

The glad harvest greets us; brave toiler for bread,
Good cheer! the prospect is brighter ahead;
Like magic, the plentiful sunshine and rain
Have ripened our millions of acres of grain;
And the poorest the wolf may keep from his door,—
There'll be bread and to spare another year more.

So wing merrily, merrily,
As we gather it in;
We will store it away gladly,
In garner and bin.

We hailed with delight, yet tempered with fear,
The corn as it grew from the blade to the ear;
Lest haply, though large is the surplus in store,
That bread might be dearer for twelve months or more;
But the sunshine and rain, how they ripened the grain
That waited the sickle over hillside and plain!

So sing merrily, merrily,
As we gather it in;
We will store it away gladly,
In garner and bin.

Henry Stevenson Washburn.

THE SHEPHERDESS

The Artist

IT is unfortunate that the history of this French artist is not better known. We know that he was born in Paris in 1848, and studied under the French artist Lamothe. He progressed very well, winning several medals and prizes when a young man. As Henri's parents were quite wealthy, he did not have to struggle as have many of our famous artists. Therefore he was able to study at leisure and paint the things that he liked rather than those that he knew would bring him financial gain. At first he started to paint airy landscapes full of atmosphere and life, but later turned to the painting of peasant scenes.

In a way, Lerolle's work makes us think of the two French artists, Millet and Breton. Still there is a certain gracefulness and refinement in some of his peasant figures that is not typical of either of these other two artists. Like them, however, Lerolle saw beauty and joy in the life of the French peasants.

Study of the Picture

Unlike the "Shepherdess Knitting," which shows a scene late in the day, this picture is one of a morning scene.

The shepherdess in this case is leading her flock to pasture and her day's work is just beginning. In the distance, beyond the trees, is a man plowing, while away at the right is a house, probably his home. Notice one of the sheep that is following close beside the shepherdess and her hand extended in a gentle gesture toward it. While the landscape itself showing the pasture, the plowed furrows, and irregular growth of trees attract us, it is the shepherdess herself that is the supreme figure in the picture; all else is subordinate to her.

Questions for Pupils

Describe what you see in this picture. Who is the central figure? What is she doing? Describe her appearance. What time of day is it in this picture? Compare this picture with "Shepherdess Knitting." Which do you like the better? Why? Who painted this picture?

JOAN OF ARC

The Artist

JULES BASTIEN-LEPAGE was born in Damvillars, France, in 1848. When Jules was only a little child his father taught him to draw objects about the home. From this time on, the boy had the desire to be an artist, a desire which was wisely fostered by his father.

After graduating from the College of Verdun, he went to study art in Paris. The first of his pictures to attract attention were "The Song of Spring," a picture of a peasant girl, and a "Portrait of My Grandfather." These were the first of many triumphs which brought him medals and recognition in other countries.

Born and reared in a peasant home, it is quite natural that he loved to paint the French peasant and that since he lived near the home of Joan of Arc, her life and history should have strongly appealed to him. Many artists had previously painted a picture of this subject, but most of them had portrayed her as a saint or as a girl of great beauty. Lepage chose to represent her as a simple peasant girl. When he first attempted to paint Joan of Arc he made a picture of her kneeling before an altar, but he was not satisfied with the result, so he tried again; still he was not pleased with his picture and made a third attempt. This is the picture shown here.

Because of overwork, Lepage's health failed and he died when he was only thirty-six years old.

Study of the Picture

In 1338 England and France were engaged in a long war known as "The Hundred Years' War." As it drew to a close, France was almost defeated, for the city of Orleans, the last French stronghold, was being besieged; the soldiers were discouraged and they longed for a leader to organize their forces, to make one last desperate attempt to fight for victory.

Out in the country, in Domremy, a young peasant girl, Joan of Arc, had been faithfully praying that her country might be saved, and on a beautiful summer day, as she was sitting at her spinning wheel in her father's garden, she saw a vision of the saints to whom she had prayed, and heard heavenly voices bidding her "Go to the king and restore his kingdom." She answered that she knew nothing of warfare, but the voices insisted that she go. At last she obeyed and set forth to secure permission from King Charles of France to lead the French armies against the British. Dressed in white armor and riding a beautiful black charger, she led the French to victory. The British regarded her as a witch, and when they took her prisoner shortly after her last victory, they burned her at the stake.

Lepage has painted Joan of Arc in the garden as she hears the voice bidding her go to the king. The scene is typical of the home life of this young girl. She is dressed in the peasant costume of that period, of coarse material that will stand

hard wear in the fields. Her face has a clear, open countenance and she is listening to a message from heaven which is inspiring her to help the king. Behind her one can just distinguish the form of the saints who appeared to her in the vision. The garden is overgrown with vines and flowers, which lack care and cultivation; they almost hide the low cottage from view, and only glimpses of the tile roof are visible through the thick foliage.

Questions for Pupils

Who was Joan of Arc? Where did she live and what did she do that made her famous in history? Describe her vision. Tell all you know about her leadership of the French army. What finally became of her? What particular time in her life has the artist portrayed in this picture? Point out the details in this picture. How does this picture of Joan of Arc differ from most of the pictures painted by other artists? Describe the expression on her face. What qualities of character do you see revealed?

GIRL WITH CAT

The Artist

PAUL HOECKER was born at Oberlangenau, in the province of Silesia, in south-eastern Prussia. Thus he was a German by birth, although in later years he became well known because of his successful portrayal of Dutch types. The date of his birth was August 11, 1854. He studied at different art centers and in time became a professor in the Academy at Munich. He traveled and studied in Holland and is fond of dealing with Dutch subjects, especially the tile-covered interiors of Dutch houses, kitchens with tiled fireplaces, and those in the homes of Dutch fishermen, often showing Delft plates and bubbling kettles.

Lepage

Joan of Arc

Hoecker

Girl with Cat

His earliest well-known pictures were first exhibited in 1883. His "Girl with Cat" is dated 1887. Besides his Dutch pictures he has painted some sea pieces, several mystical pictures, and a number of meditative nuns.

Study of the Picture

What a beautiful picture this little Dutch girl makes standing against the wall, with her black cat clasped in her arms and her clear eyes gazing toward us. Her face seems just ready to break into a smile. She seems to say to us, "Isn't this the finest cat you ever saw?"

As we look at her we notice the strange cap and the queer-looking knobs on each side of her face. These are rosettes fastened to a helmet which she wears. In Holland the women and girls wear close-fitting caps surmounted by gold or silver helmets finished with gold rosettes and blinders. The flat pieces on either side of the girl's face, just below the rosettes, are the blinders. Over the helmets fine lace is worn, draped into a cap. Notice how full the little girl's skirt is and how it stands out. This is because she has so many skirts under it. In Holland five or six skirts are worn by the women, one over another. Her shoes are made of wood.

Note how well the artist has drawn the girl's head and arms and how very natural the cat looks. The plain stone wall makes a pleasing background and helps to bring the girl into prominence. Observe that nothing is included in the picture that is not needed, only the little girl and her pet, the bare wall, and the floor. Thus, the picture has perfect unity. Notice, too, that the girl stands a little to one side. Placing her as she is, makes the picture more artistic than it would be if she stood in the exact center.

Questions for Pupils

To what country does this little girl belong? What has she on her head? What is under the lace cap? What are the knobs on either side of her face? Why does her skirt look so large? Describe her shoes. Where is she standing? What is the expression on her face? Does the cat look contented? Tell about your pet cat. What is the advantage of having a plain background in this picture? Does the study of this picture make you more interested in the children of Holland?

Elsie May Smith.

I Like Little Pussy

I like little Pussy,
  Her coat is so warm;
And if I don't hurt her
  She'll do me no harm.
So I'll not pull her tail,
  Nor drive her away,
But Pussy and I
  Very gently will play;
She shall sit by my side,
  And I'll give her some food;
And she'll love me because
  I am gentle and good.

I'll pat little Pussy,
  And then she will purr,
And thus show her thanks
  For my kindness to her;
I'll not pinch her ears,
  Nor tread on her paw,
Lest I should provoke her
  To use her sharp claw;
I never will vex her,
  Nor make her displeased,
For Pussy don't like
  To be worried or teased.

Jane Taylor.

APPEAL TO THE GREAT SPIRIT

The Sculptor

AROUND the village of Springville in Utah where, in 1861, Cyrus E. Dallin was born and spent his early youth, the buffalo and the Indian still roamed. Here his childhood days were passed in close familiarity with the people who later on proved the inspiration of his chisel. Eighteen years of hardship passed before Dame Fortune pointed the way toward art and civilization—Boston, and, later, Paris.

In this western land there was little to awaken and stimulate the artistic im-

pulse latent in the child, who in after years was to give such sincere plastic interpretation of Indian life. Two things, however, played their part in awakening Cyrus Dallin's talent—the picturesque costumes of the Indians and his mother's flower garden. These two things taught him appreciation for simple design and beauty of color.

Cyrus E. Dallin's early life among the Indians led him to read a new meaning into the white man's treatment of them. Their sad history awakened his sympathies. He pitied them and yearned to put their story in its true light before the world. This he has done in four equestrian statues. With great dignity and reserve, and with much truth and feeling, Mr. Dallin has portrayed the story of their peace pact with the white man, of their simple faith in the medicine man, of their resentment at the breaking of the peace compact, and finally of their surrender to the guidance of the Great Spirit.

The first of these statues is called "The Signal of Peace," and stands in Lincoln Park, Chicago; the second, "The Medicine Man," in Fairmount Park, Philadelphia; the third, "The Protest"; and the fourth and greatest, "The Appeal to the Great Spirit," in front of the Boston Museum of Art.

Study of the Statue

Mr. Dallin spent many years among the Indians and studied them carefully —their habits, customs, ideals, and religion. In this statue he has depicted for us an Indian chief begging for his rights and the rights of his people, who have suffered much at the hands of the white men, invaders of their land. The Indian towers above us with outstretched arms, his whole body tense with the emotion that dominates his spirit as he lifts his eyes to the Great Spirit, and cries out in despair over the sufferings of his people. It is the heart-rending cry of a vanquished race—a race that had in it great possibilities for good. These half-civilized people of long ago had noble qualities—courage, loyalty, faithfulness, and fearlessness. Cruelty, it is true, lay near the surface, but civilized nations, also, have often been guilty in this respect.

The emblem of the tribe to which this

Dallin

Appeal to the Great Spirit

Chief belongs is suspended on a string of beads from his neck. His body is strong and muscular, although, from the deep lines that are barely visible in his upturned face, he seems old in years. His horse, which he rides bareback in true Indian fashion, is a powerful animal, also showing strength, as does his master; and his patient expression seems to be in accordance with his master's nature. The turned-back ears, the lines around the eyes, the lines of the hind legs, all suggest patience.

Questions for Pupils

What do you think the Indian is asking us? Can you tell to what tribe this Chief belongs? How? What emotion is expressed in his face and pose? What positions do Indians take in prayer? What kind of horse is this one? Does he look like a fiery horse, or a swift, pa- Why does the horse not have a saddle on? tient steed? Do you like Indians? Are you sorry for this one? Why?

Effie Seachrest.

The Indians

Alas! alas! for them—those fated bands,
Whose monarch tread was on these broad, green lands!
Our fathers called them savage—them, whose bread
In the dark hour those famished fathers fed:
We call them savage. Oh, be just!
Their outraged feelings scan;
A voice comes forth,—'tis from the dust,—
The savage was a man!
Think ye he loved not? Who stood by,
And in his toils took part?
Woman was there to bless his eye,—
The savage had a heart!
Think ye he prayed not? When on high
He heard the thunders roll,
What bade him look beyond the sky?
The savage had a soul!
I venerate the Pilgrim's cause,
Yet for the red man dare to plead.
We bow to Heaven's recorded laws;
He turned to Nature for a creed.
Beneath the pillared dome
We seek our God in prayer;
Through boundless woods he loved to roam,
And the Great Spirit worshiped there.
But one fellow-throb with us he felt:
To one divinity with us he knelt;
Freedom — the self-same freedom we adore—
Bade him defend his violated shore.
He saw the cloud, ordained to grow
And burst upon his hills in woe;
He saw his people withering by,
Beneath the invader's evil eye;
Strange feet were trampling on his fathers' bones;
At midnight hour he woke to gaze
Upon his happy cabin's blaze,
And listen to his children's dying groans.
He saw, and, maddening at the sight,
Gave his bold bosom to the fight;
To tiger-rage his soul was driven;
Mercy was not sought or given;
The pale man from his lands must fly,—
He would be free or he would die.
Alas for them!—their day is o'er,
Their fires are out from hill and shore;
No more for them the wild deer bounds;
The plow is on their hunting grounds;
The pale man's axe rings through the woods;
The pale man's sail skims o'er their floods;
Their pleasant springs are dry;
Their children,—look! by power oppressed,
Beyond the mountains of the west
Their children go—to die!

Charles Sprague.

The Indian Hunter

Oh, give me back my bended bow,
My cap and feather give me back,
To chase o'er hill the bounding roe,
Or follow on the otter's track.

You took me from my native wilds,
Where all was calm, was free and blest;
You said the Indian hunter's child
In classic halls and bowers should rest.

Long have I been within these walls,
And pored o'er ancient pages long;
I hate these antiquated halls,
I hate the Grecian poet's song.

I wish I was as I have been,
With bended bow and bloodhound free,
Hunting the hare in forest green—
Oh! that's the life designed for me.

'Tis there my brothers' bound is free
As the wild heron's soaring wing;
There, too, my sisters think of me
As their lone chant at eve they sing.

There, too, perhaps—away, away,
I cannot think and linger here;
In dreams I hear her lonely lay,
In dreams I see the silent tear.

'Tis done, 'tis past, I'm free as air;
I drink their health in forest glade.
On! nor toil nor footsteps spare,
I seek the deepest, wildest shade.

Literature and Language

THE SONG OF HIAWATHA

SEVERAL of the North American Indian tribes had their legends of a supernatural warrior who was sent to open up their rivers, show them the way through forests, teach them the arts of peace, and plant for them the Indian corn or maize. The Iroquois called him "Hiawatha"; the Zuni, "Po-shai-au-kia"; the Chippewas, "Monabozho"; and the Omahas, "Hanga." The legends of the various tribes Longfellow collected and wove into a poem which he called *The Song of Hiawatha.* The Hiawatha of the poem, however, is not the Hiawatha of the Iroquois but a fictitious character about whom the poet has woven a legend which gives us much true Indian lore.

Preparation

Prepare pupils for this poem by a thorough study of the primitive life of the American Indian. Indian pictures will add much to the interest. Indian stories, sand table projects, paper cutting and clay modeling are also effective means of making such study real to children. They will enjoy making an Indian notebook containing Indian pictures cut from papers or magazines. Beneath the picture have a short description of the picture. Suggestive topics are: Indian homes, weapons, canoes, hunting, child life, customs.

Plan of Learning Words

Make pupils familiar with such words as *wigwam, papoose, squaw,* etc. Also acquaint them with the pronunciation of such words as *Nokomis, Gitche Gumee, Iagoo, Opechee,* etc. They will be interested in learning that the Naked Bear, according to Indian lore, had no fur except a tuft upon his back. He was supposed to be much larger than other bears and roamed the woods in search of naughty children. Write on the board the words to be learned, dividing them into syllables. Pronounce each word by syllables and have the children repeat them. Then take each word as a whole, pointing from one to the other quickly. Another method is to write prose sentences on the board expressing the idea of the poem in which the words appear. Underline the words to be learned. Example:

Hiawatha was an Indian boy.

Nokomis was his grandfather.

Nokomis and Hiawatha lived in a *wigwam.*

The wigwam stood by the water. It stood by the Big-Sea-Water; by the shores of *Gitche Gumee.* Its bright waters beat upon the shore.

Presentation

NOTE—It is impossible to give questions on the entire poem because of its length. Those included are based on "Hiawatha's Childhood" and are suggestive of the type that can be used in studying other sections of the poem.

In what kinds of houses did the little Indian boys of long ago live? Where did they build their homes? Why was it necessary for them to be near a large stream of water? I am going to read you a poem that tells the story of a little Indian boy who lived with his grandmother Nokomis near a large lake that the Indians called Gitche Gumee but

which we call Lake Superior. See how many things you can find out about this Indian boy.

Where did Hiawatha live? Describe his home. Do you think you would like to live where he did? Why? Who took care of him? Of what was his cradle made? Do you think it was comfortable?

"Nursed the Little Hiawatha, rocked him in his linden cradle"

See if you can find a picture of an Indian cradle. Would you like to make an Indian cradle during our handwork period? What did Nokomis call Hiawatha?

What did the little Hiawatha see in the sky at night? Do you know what a comet is? (The teacher may describe its appearance and show why the Indians could easily imagine its lights to be fiery tresses.) How many have seen the Northern Lights? (Explain that the Indians thought they were spirits dancing a death dance.) Do you know what the Milky Way is? (Explain and call attention to the fact that the Indians thought it was the pathway of ghosts.)

Have you ever listened to the sound made by the pine trees when the wind blows through them? To the sound made by water as it laps against the shore? How would you describe these sounds? What are the words used by the Indians to describe these sounds?

How many have ever seen a firefly? Do you know how they make their light? Nokomis taught Hiawatha a song about the firefly; perhaps you would like to learn this song.

Have you ever been near a large body of water when the moon rose? Does it seem to rise from the water? Have you ever noticed the shadows or dark spots on the moon? How did Nokomis think they happened to be there? How many have seen a rainbow? What causes it? What did Nokomis tell Hiawatha that it was?

How do you suppose that Hiawatha learned the language of birds and beasts? Did the Indians of long ago understand the habits of wild animals better than we do? Why do you think they should? Have you ever tried to make the birds and animals your friends and to understand their ways? Can you tell how any birds make their nest, where they go in winter; how beavers build their homes; where the squirrel hides his acorns?

Who made a bow and arrow for Hiawatha? Describe them. Would you like to make a bow? What did Hiawatha call the robin? the squirrel? Why were the animals afraid of Hiawatha after he received his bow and arrows? How many have seen a deer? Are there as many as when the Indians used to hunt them? Where are most of the deer of to-day found? Try to imagine how proud Hiawatha felt as he brought home his first game. Why were Iagoo and Nokomis so happy over his bringing home a red deer? What did Nokomis make for Hiawatha from the deer's hide?

Summary

Tell all you can remember about Hiawatha. What were some of the things he saw? Tell about some of the things he did. What were some of the stories that Nokomis told him? What were some of the sounds he heard? What parts of the poem would you like best to learn?

Suggested Correlation

1. Pantomime and dramatization of various scenes, such as the following: Hiawatha's Hunting; Hiawatha's Courting; Hiawatha and Nokomis (The Lullaby); Departure of Hiawatha.

2. Construction work. Make—

a. A wigwam.
b. Indian cradle.
c. Bow and arrow.
d. Canoe.

Draw, paint, and cut out—

a. Ewa-yea, the little owlet.
b. An Indian warrior.
c. An Indian war club.
d. The Naked Bear.
e. Hiawatha's Chickens.

3. Nature study lessons on Hiawatha's Brothers and Hiawatha's Chickens. Read or tell the story of Freckles' Chickens and of how he loved the Limberlost (*"Freckles," Gene Stratton Porter*).

4. Music. Learn Indian songs.

5. Picture study. Study Norris' "Hiawatha," Perry picture, No. 6933.

Suggested Reading: *Hiawatha and Other Legends of the Wigwams of the Red American Indians,* Cornelius Matthews; *The Myth of Hiawatha and Other Oral Legends of the North American Indians,* Henry R. Schoolcraft; *Stories the Iroquois Tell Their Children,* Mabel Powers; *Hiawatha Primer,* Holbrook.

Florence R. Signor.

THE HUSKERS

It was late in mild October, and the long autumnal rain
Had left the summer harvest-fields all green with grass again;
The first sharp frosts had fallen, leaving all the woodlands gay
With the hues of summer's rainbow or the meadow-flowers of May.

Through a thin, dry mist, that morning, the sun rose broad and red,
At first a rayless disk of fire, he brightened as he sped;
Yet, even his noontide glory fell chastened and subdued,
On the cornfields and the orchards, and softly pictured wood.

And all that quiet afternoon, slow sloping to the night,
He wove with golden shuttle the haze with yellow light;
Slanting through the painted beeches, he glorified the hill;
And beneath it, pond and meadow lay brighter, greener still.

And shouting boys in woodland haunts caught glimpses of that sky,
Flecked by the many-tinted leaves, and laughed, they knew not why;
And schoolgirls, gay with aster-flowers, beside the meadow brooks,
Mingled the glow of autumn with the sunshine of sweet looks.

From spire and ball looked westerly the patient weathercocks,
But even the birches on the hill stood motionless as rocks.
No sound was in the woodlands, save the squirrel's dropping shell,
And the yellow leaves among the boughs, low rustling as they fell.

The summer grains were harvested; the stubble-fields lay dry,
Where June winds rolled, in light and shade, the pale green waves of rye;
But still, on gentle hill-slopes, in valleys fringed with wood,
Ungathered, bleaching in the sun, the heavy corn crop stood.

Bent low, by autumn's wind and rain, through husks that, dry and sere,
Unfolded by their ripened charge, shone out the yellow ear;
Beneath, the turnip lay concealed, in many a verdant fold,
And glistened in the slanting light the pumpkin's sphere of gold.

There wrought the busy harvesters; and many a creaking wain
Bore slowly to the long barn-floor its load of husk and grain;
Till broad and red, as when he rose, the sun sank down, at last,
And like a merry guest's farewell, the day in brightness passed.

And lo! as through the western pines on meadow, stream, and pond,
Flamed the red radiance of a sky, set all afire beyond,
Slowly o'er the eastern sea-bluffs a milder glory shone,
And the sunset and the moonrise were mingled into one!

As thus into the quiet night the twilight lapsed away,
And deeper in the brightening moon the tranquil shadows lay;
From many a brown old farm-house, and hamlet without name,
Their milking and their home-tasks done, the merry huskers came.

Swung o'er the heaped-up harvest, from pitchforks in the mow,
Shone dimly down the lanterns on the pleasant scene below;
The growing pile of husks behind, the golden ears before,
And laughing eyes and busy hands and brown cheeks glimmering o'er.

Half hidden in a quiet nook, serene of look and heart,
Talking their old times over, the old men sat apart;
While, up and down the unhusked pile, or nestling in its shade,
At hide-and-seek, with laugh and shout, the happy children played.

Urged by the good host's daughter, a maiden young and fair,
Lifting to light her sweet blue eyes and pride of soft brown hair,
The master of the village school, sleek of hair and smooth of tongue,
To the quaint tune of some old psalm, a husking-ballad sung.

John Greenleaf Whittier.

Preparation and Assignment

IF practicable, take the class out of doors to present this lesson. Select the afternoon of a typical autumn day, one as nearly as possible like that described by Whittier. The following questions may be used as a guide in working up an emotional background for the poem.

How many of the class prefer autumn to any other season of the year? Why?

Is the weather to-day characteristic of autumn weather? Why?

Why do yonder fields from which the "summer harvests" have been taken appear so fresh and green at this time? (or) What effect do the long autumnal rains usually have on the summer harvest fields? What hues or colors do you observe in the woods to-day? To what can you compare them? Have the "first sharp frosts" yet fallen? How does the sunlight to-day differ from that of midsummer or spring? (Try to bring out such words as *softened, subdued, hazy, golden.*) Recall the gist of your written paragraphs of description. (Do not read them.) Do you ever feel like shouting just for joy on such a day? What things about the appearance of the landscape to-day give a suggestion of peace? Contrast it with spring. What picture words would you use in describing this ungathered corn crop?

What colors would you use in painting this harvest scene? How does this corn husking compare with husking in Grandmother's day? (If your school is not situated near such a cornfield scene try to picture it to the children as vividly as possible.)

1. Look up the pronunciation and meaning of the following words:

hues	mingled	quaint
disk	sere	chastened
subdued	charge	lapsed
shuttle	verdant	tranquil
haze	concealed	hamlet
glorified	wrought	serene
haunts	wain	nestling
flecked	radiance	weathercock

2. Select one from the following list of topics and write a paragraph of description about it:

(1) The appearance of the woods in autumn.
(2) The colors in the harvest fields in autumn.
(3) Description of an autumn sunset scene.
(4) Make a list of words that might describe the appearance of a cornfield in autumn.

3. How did the way our grandparents husked corn differ from our present methods? Which do you think more pleasant?

Presentation

Listen to a poetic description of a scene as pictured by John Greenleaf Whittier and be ready to tell me what you like about his way of telling it. (Teacher reads aloud "The Huskers.")

What impressed you most in this first reading of the poem? Listen carefully while I read it again and try to discover new pictures. What colors are suggested to you by the poem? What sounds? How does the picture Whittier has painted differ from the one we see before us?

Try to see the picture presented in the first stanza while it is read. (Teacher reads.) What words or combination of words struck you as especially pleasing?

In the second and third stanzas point out the words that suggest color. What pictures are suggested by these phrases?

a thin, dry mist
a rayless disk
fell chastened and subdued
glorified the hill
softly pictured wood
slow sloping to the night
the painted beeches

Describe the activities of the boys and girls as suggested in the fourth stanza. What words are especially well chosen? What group of words give the most pleasing picture? What do you see in the words "flecked by the many tinted leaves"?

What words in the fifth stanza suggest the quietness or stillness of the scene? Do you like the picture there? What new picture is introduced in the sixth and seventh stanzas? Are any sounds suggested?

What contrast is there between the pictures in the fifth stanza and those suggested by the eighth? The second and third, and the ninth? What colors would you now use in painting the scene?

Describe the activities of the remaining stanzas. What pictures do you see? What sounds do you hear?

How is the daughter of the host dressed? Do you think she is fond of the schoolmaster? What do you like best in the entire poem?

Children may now be asked to read the poem stanza by stanza or picture by picture.

Further study assignments may take the nature of compositions, paintings, or paraphrasing. In the latter, permit children to use as many of the word combinations as they recall easily. This will help to increase their vocabulary and enrich their thought pictures.

Mamie Thomson Johnson.

THE VILLAGE BLACKSMITH

Under a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling,—rejoicing,—sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

Henry Wadsworth Longfellow.

Preparation and Assignment

WHAT is meant by the term "manual labor"?

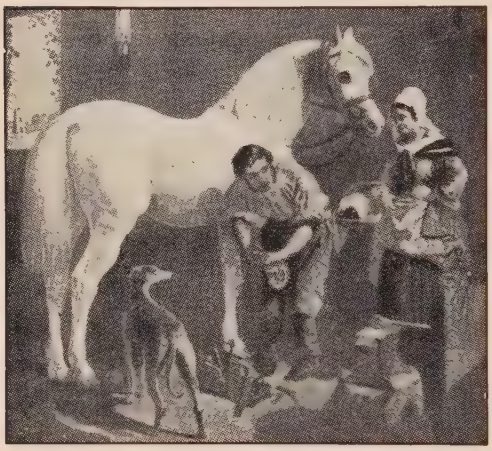
How many people do you know that are engaged in manual labor?

Name different kinds of manual labor that are performed in your community.

Which do you think you would most prefer to do?

Show that all of these lines of work are of actual benefit to your community.

Describe the life of some one of the in-



The Village Blacksmith

dividuals engaged in this kind of work.

How does his life differ from that of a teacher, a lawyer, a business man, etc.

Can you show that honest workmanship in the daily tasks of this man will bring him happiness and peace?

Words to look up:

smithy	bellows	parson
sinewy	sledge	choir
brawny	sexton	repose
crisp	forge	wrought

Presentation

Check up the meanings of the list of words assigned for study. Discuss the questions given in the assignment. How many of the class have ever stopped to watch the blacksmith at work? Where is the blacksmith shop or "smithy" located in your community? Describe the blacksmith himself.

Have you ever noticed his muscles? What have you seen him do? What things do you most like to watch him do? Does the blacksmith look like the same man when he is "dressed up" and at church? How does the blacksmith's work benefit the community? Show that he can "look the whole world in the face" if he does his work honestly. Do you think that his work is hard? Why? In what ways may he be a "laborer worthy of his hire"? Why do you think he enjoys his night's rest after a long day's work? Can you learn a lesson from the way in which he performs his tasks?

I shall now read a poem written by Henry W. Longfellow, about a blacksmith that he stopped to watch one day. While it is being read I wish you to try to see the village smithy and the blacksmith just as the poet saw them.

The teacher now reads the poem, "The Village Blacksmith" to the class.

What pictures did you see while the poem was being read? What objects would you put in such a picture if you were going to paint one? What thoughts or ideas appealed to you most in the first reading of the poem?

The teacher reads the poem again, taking care to make the reading smooth, musical, and expressive.

What additional ideas or pictures did you get in the second reading?

I

Listen carefully while the first stanza is read. Tell in detail just what you saw. What picture-words did you hear? What words were used that you do not ordinarily use? Mention something else that is "brawny." Describe the picture that comes into your mind when the words, "spreading chestnut tree" are read.

II

The teacher now reads the second stanza. Why does the poet say "honest sweat"? Is there anything about this stanza that makes you like this man? Why do you think he is thrifty?

III

Does the village blacksmith seem to

have a great deal of work to do? Describe the sounds you hear while the third stanza is being read. Why does the swing of the heavy sledge seem to have "a measured beat and slow"? How does it differ from the rhythm of a carpenter's hammer?

IV

Describe the picture suggested in the fourth stanza. How many children are there? What questions do you think they are asking? Why is the figure of speech, "like chaff from a threshing floor" a good one?

V—VI

How has the scene changed in the fifth and sixth stanzas? Why do you think this blacksmith a good man to have in the community? Is his influence a good one? What lines tell you that the blacksmith has known sorrow?

VII

What lesson that we may learn is suggested in the seventh stanza? Over what things does the blacksmith probably rejoice? What causes for sorrow does he probably have? Are these things, "toiling — rejoicing — sorrowing" found in most people's lives? Why does he rest well at night? Do you believe that honest workmanship brings its own rewards? How would the world be benefited if all workmen followed the example of the village blacksmith?

VIII

State in your own words the lesson to which the poet refers. In what way is life compared to the blacksmith shop? Point out the ideas or statements to which the word "thus" refers.

What things do you like most about this poem? What pictures stand out most vividly in your mind? Read the stanza that appealed to you most. Do you find any lines that you think suitable for a memory gem? Children may now take turns in reading the poem orally, striving to give the best possible expression and to arouse more appreciation.

Mamie Thomson Johnson.

FOREIGN LANDS

Up into the cherry tree
Who should climb but little me?
I held the trunk with both my hands
And looked abroad on foreign lands.

I saw the next door garden lie,
Adorned with flowers, before my eye,
And many pleasant places more
That I had never seen before.

I saw the dimpling river pass
And be the sky's blue looking-glass;
The dusty roads go up and down
With people tramping in to town.

If I could find a higher tree
Farther and farther I should see,
To where the grown-up river slips
Into the sea among the ships,

To where the roads on either hand
Lead onward into fairy land,
Where all the children dine at five,
And all the playthings come alive.

Robert Louis Stevenson.

Study of the Poem

HOW many of the boys and girls in this class like to climb? Where do you climb? What do you see? Can you see all those things when you are on the ground? Could you see farther and farther away if you could climb higher?

To-day I shall read a story of a little boy who liked to climb up into a cherry tree, because he could see so many things that he could not see below.

The teacher now reads "Foreign Lands."

Why do you think the boy was just a *little* boy? Do big boys have to hold on with both hands? Why did he think that he saw foreign lands?

I shall read the poem again and you may mention some other things that he saw.

Why do you think he had never seen the next door garden before? What kind of fence was it, if he could not see through it? Name some flowers that might have been growing in the garden. What other things might he have seen in the garden?

Listen while the poem is read again and be ready to tell me what else the boy

saw besides the garden and the flowers growing in it?

Do you like to call it a "dimpling river"? Why did the boy think the river was the "sky's blue looking-glass"? What did he see on the dusty roads? What else might he have seen?

Listen again to the poem. This time you may tell me what he thought he would be able to see if he could find a higher tree.

Do you think that the boy really could see the sea and the ships? Do you suppose he could find a tree high enough to help him see into fairyland?

While the poem is being read again, you may read it with me quite softly.

What do you like about this poem? Is there anything that you do not like? Do you think you would like the man who wrote it? Why? His name is Robert Louis Stevenson. He wrote ever so many delightful little verses for children. Would you like to read some of them?

Mamie Thomson Johnson.

TO A WATERFOWL

Assignment

LEARN the pronunciation and meaning of the following words:

solitary	abyss
fowler's	plashy
chafed	brink
illimitable	marge

Have you ever wished for anything so much that it seemed as if nothing else was worth while in comparison? Was your desire satisfied or not? Do you still wish for this thing very, very much? Do you believe that some day you may attain it?

Preparation

Ascertain whether or not the pupils have learned the meanings of the words assigned. Discuss the above questions until satisfied that the children are in the right spirit for presentation of the poem. Then begin the following narrative.

Presentation

Not a great many years ago there lived a boy in Cummington, Massachusetts, whose one burning desire was to become a poet. His father was a skillful physician who was also very fond of poetry and music. His mother, too, was educated and refined. Their library was full of the best books, so the lad was early surrounded by the kind of literature that gives one noble and beautiful thoughts. The family had a farm which provided much of their food.

From early childhood the lad studied and thought and read. His prayers were always interspersed with the petition that God would give him grace and strength to write the beautiful thoughts that were in his mind. His home surroundings were ideal for a poetic imagination. The peaceful, silent mountain, the verdant, fruitful valley, babbling mountain streams and peaceful groves set his young heart aglow with a love for all nature.

But his ardent longing for knowledge was not so easily gratified. He had very little school education and though he desired to attend college he was able to do so for only a year. In spite of this, he secured a broad and practical education by means of the books in his father's library.

Although he was not physically rugged, he helped with much of the farm work while pursuing his studies. Writing, in those days, was not a paying occupation, and the young man had to find some way of making a living. So he began the study of law. In the little village of Worthington, a few miles distant from his home, he entered a law office. But he was dissatisfied and homesick. He knew he could never enjoy being a lawyer. He begged his father to allow him to go to Boston, but his father could not afford to do so. A change was then made to a somewhat larger village where he studied until he was admitted to the bar at the age of twenty-one.

Again he desired to go to Boston, but his parents persuaded him to begin his

To a Waterfowl

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly painted on the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?

There is a Power whose care
Teaches thy way along that pathless coast—
The desert and illimitable air—
Lone wandering, but not lost.

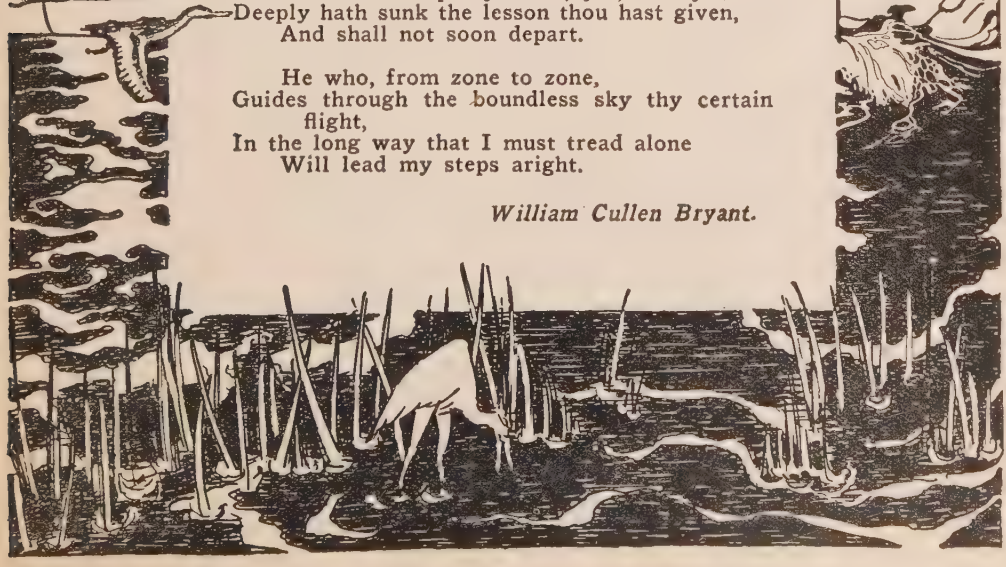
All day thy wings have fanned,
At that far height, the cold, thin atmosphere;
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply hath sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone
Will lead my steps aright.

William Cullen Bryant.



law practice in a small village a few miles from home. Disappointed in his desire for the advantages of a large city, his hopes and ambitions for a life devoted to literature crushed and blighted, he set out on his journey afoot.

Struggling with such thoughts, he walked along in silence. The sun was sinking and night was coming on, but the west was all aglow with the radiant glory of the sunset, and its rosy splendor caused him to stop and gaze in rapt admiration.

His thoughts were lifted above himself to the contemplation of the Divine Power. Suddenly from before him a solitary bird arose and winged its way straight toward the glowing west. It gave him a lesson that he never forgot and he has written it into a poem.

The teacher now reads the poem "To a Waterfowl," by William Cullen Bryant.

What message did the young man get from this incident? Were his prayers that he might become a poet answered? What have you learned about the afterlife of William Cullen Bryant to make you think that God did lead his steps aright?

Describe the picture that you see while I read again the first two stanzas. What color words are there? What thoughts come to your mind while the third stanza is being read? What words in the stanza give rise to those thoughts?

Do you agree with the poet in the fourth stanza? What do these lines tell you about Bryant's faith in God?

While I read the fifth stanza, see if you can find anything that suggests the poet's own trying experiences. What picture do you see? What pictures do you see in the sixth stanza? Are they true to the facts about the habits of waterfowls? Give in your own words the lesson taught by the last stanza of the poem.

Show that the poet's own way of stating the lesson is much more beautiful than your way. Do you recall any verses from the Bible that express the same idea? While the poem is read again try to discover the picture and the thoughts that impress you most.

Children may now be allowed to read the poem orally or they may be allowed to read their favorite stanzas.

Mamie Thomson Johnson.

LANDING OF THE PILGRIMS

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed;

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came,—
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear;
They shook the depths of the desert's gloom
With their hymns of lofty cheer.

Amidst the storms they sang;
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

The ocean eagle soared
From his nest by the white wave's foam;
And the rocking pines of the forest roared—
This was their welcome home!

There were men with hoary hair
Amidst that pilgrim band;
Why had they come to wither there
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine.

Ay, call it holy ground,—
The soil where first they trod!
They have left unstained what there they found—
Freedom to worship God!

Felicia D. Hemans.

Preparation and Assignment

WHO were the Pilgrims? Find out what you can about their life in England. Why did they leave England? Why did they not stay in Holland? What influences led them to seek a home in the New World? Describe their journey across the Atlantic.

Words to look up:

exiles	hoary	spoils
serenely	lofty	moored

Presentation

What do you suppose the Pilgrims talked most about as they neared the end of their long, hard journey across the ocean? Can you see their faces as they look anxiously towards the nearing shore line of their new country? Try to imagine yourself one of the group on board the Mayflower as it approached Plymouth harbor. Can you describe the feelings you would be apt to have as the ship drew near to land? While the poem is being read aloud, try to picture yourself as one of the Pilgrims and be ready to tell just how you feel throughout the reading.

The poem "The Landing of the Pilgrim Fathers" is now read to the class.

If you were asked to make a painting of the scene described in the poem, what details of color, etc., would you include? Describe the sounds you imagined you heard while the poem was being read. What individuals did you notice in particular? What expressions were upon their faces? Tell in your own words how the faces in this little group differed from each other in their hopefulness, peace, weariness, etc.

While the poem is being read again, try to feel the *bigness* of the situation and the awe the Pilgrims must have experienced at this time. How do the details of the picture help to give this feeling of awe? What words did you notice that contributed especially to the emotional effect of the poem?

Before asking the questions on each stanza, the teacher reads it to the class.

Rothermel

Landing of the Pilgrims

I

Why do you think the author pictured the occasion of the landing as a dark and stormy night? In what way does such a picture symbolize the Pilgrims' early struggles in the New World? What is the general impression left on your mind by the reading of the first stanza? How do the following words contribute to this feeling: *Breaking, dashed, stern, rock-bound, stormy, tossed, heavy, dark, wild?*

II

What three contrasting pictures are presented in this stanza? How do they strengthen the final picture? In this picture of the Pilgrims' hearty singing, have the expressions on their faces changed since we saw them gazing anxiously toward the shore? How have their feelings changed? Why did they sing? How did these songs affect their spirits? What words or phrases do you note as being especially effective in this stanza?

III

What emotions do you feel as this stanza is read? What pictures stand out in your mind? What is the significance of the eagle's soaring when the "anthem of the free" was heard in this untamed wilderness? Does it seem to foretell the coming of a great nation whose symbol was the eagle and whose fundamental principles were those of freedom? Discuss the strength, beauty, and effectiveness of the following: "The stars heard, and the sea"; "sounding aisles"; "dim woods"; "the ocean eagle soared"; "white wave's foam"; "rocking pines."

IV

Mention the individuals who stand out most clearly in this group. What thoughts were probably in the hearts of the old men? Do you think there was anything of sadness mingled with their thoughts at this time? Why had they left their homes? Show that their love of the principle of freedom was greater than love of ease or they would never have ventured forth on such an undertaking. What can you say of the motives that impelled the women to leave their homes in England? Why are their eyes described as "fearless"? Do you not think that this fearlessness of the women helped to keep up the courage of the men? What thoughts were the young men thinking? Why would they naturally be more hopeful than the others? What do you think of the terms "manhood's brow serenely high" and "the fiery heart of youth"?

V

How did the motives of these colonists differ from those of other colonists that came to settle in the New World? Did any of the American colonists come to seek "bright jewels of the mine" or "the spoils of war"? Do you see why, of all the motives that brought men to the New World, theirs was the fittest to survive and find roots in a new nation? Are the last lines of the poem true today?

What things did you like about this poem? What pictures impressed you most? Practice reading this orally until you can show by your voice the rugged beauty and grandeur of its sentiments.

Mamie Thomson Johnson.

AUTUMN FIRES

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail!

Pleasant summer over
And all the summer flowers;
The red fire blazes,
The grey smoke towers.

Sing a song of seasons,
Something bright in all!
Flowers in the summer,
Fires in the fall!

Robert Louis Stevenson.

Study of the Poem

WHICH season of the year do you most enjoy? What are some of the things that you like about autumn? In this poem that we are to read we will find out what the poet thinks is one

pleasant thing about fall. See if you agree with him. As I read the poem close your eyes and try to see the picture he describes. Tell about any bonfires you have seen or have helped your parents to make.

Mamie Thomson Johnson.

IN SCHOOL DAYS

Still sits the schoolhouse by the road,
A ragged beggar sunning;
Around it still the sumacs grow,
And blackberry vines are running.

Within, the master's desk is seen,
Deep scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial;

The charcoal frescoes on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

Long years ago a winter sun
Shone over it at setting;
Lit up its western window-panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favor singled;
His cap pulled low upon a face
Where pride and shame were mingled.

Pushing with restless feet the snow
To right and left, he lingered;—
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes; he felt
The soft hand's light caressing,
And heard the tremble in her voice,
As if a fault confessing.

"I'm sorry that I spelt the word,
I hate to go above you,
Because,"—the brown eyes lower fell,—
"Because, you see, I love you!"

Still memory to a gray-haired man
That sweet child face is showing.
Dear girl! the grasses on her grave
Have forty years been growing!

He lives to learn in life's hard school,
How few who pass above him
Lament their triumph and his loss
Like her,—because they love him.

John Greenleaf Whittier.

Preparation and Assignment

SECURE pictures of old-fashioned schoolhouses. Describe the kind of schools in which our great grandparents received their education. How were they heated? What kind of desks did they use? How did their lessons differ from those of boys and girls nowadays? How were spelling classes conducted in those days? Try to picture some of the children who attended school then.

Words to look up:

sumacs	warping	fretting
official	battered	favor
lament	frescoes	caressing

Presentation

To-day we shall hear a story of two little children who attended an old-time school many years ago. I wish each of you to close your eyes and try to see the picture just as I describe it.

A country road runs across the foreground of the picture and beside it stands an old schoolhouse so worn and dilapidated it puts one in mind of a "ragged beggar." Tall red sumacs and tangled wild blackberry vines grow rank in the dooryard.

Inside, the desks are old and worn. Pictures and names have been cut into the wood. The floor is warped and the rotting door sill reminds the poet that the boys and girls of those days were just like later boys and girls,—they came slowly, just barely creeping to school in the morning, but how they did rush out to play!

The time is just after school when the sun is setting. Two children, one a little girl with tangled yellow curls and a blue-checked apron, the other a little boy with his cap pulled down over his face, are standing in the snow. They seem to be unhappy.

How many of you can see the picture?

I shall now read a poem that tells the story of these two children. Try to discover just what has happened during the afternoon session to make the little girl so unhappy.

The teacher now reads the poem through, taking care to give it the most appreciative rendering possible.

What picture stands out in your mind most vividly? Describe in your own words the scene between the two children. Why do you think the boy missed the word in spelling? What does the girl mean by saying, "I hate to go above you"? Does your spelling class ever recite the lesson in that way? Are people usually sorry when they "go above" another,—even a friend? What lesson has the poet learned in later years?

The teacher reads the poem through again, stopping to discuss the pictures presented and to make sure that the meaning is perfectly clear.

Children may now be asked to read.

Mamie Thomson Johnson.

OUTLINE STUDY OF LONGFELLOW'S "EVANGELINE"

Setting of the Poem

"EVANGELINE" is a legendary poem. The legend is connected with the early history of America.

Northeast of the United States is a large peninsula called Nova Scotia. If we were to go there now we would find cities and large towns. In some of them we might see men building ships, and in going across the country we would see mining and many other industries carried on by the people there.

We learn that this province is owned by Great Britain. Could we have made our visit two hundred years ago, things would have looked very different to us. The people would have spoken a strange language. Instead of busy cities, we should have seen cozy little villages where the people did farming and lived together peacefully and happily. We should also have learned that the people were French, and that France owned the country. Naturally, we wonder how the change was made.

We remember that the people from different countries in Europe came over to settle America after it was discovered by Columbus. After a time, as their settlements grew, the people became jealous of one another, and so when the mother countries in Europe quarreled they took up the quarrel in America.

The people who lived in Nova Scotia (or, as it was then called, Acadia) were a simple-minded people and did not care to quarrel. The English knew that whoever owned Acadia could control the Newfoundland fisheries, which were very profitable. After one of the wars between the French and English (called "Queen Anne's War") the Peace of Utrecht was made in 1713, by which France gave Acadia to the English.

It is probable that after this the Acadians would have made loyal English subjects, but some of the French went there secretly and persuaded them not to take the oath of allegiance to the new king. They listened to this advice, and naturally it made the English uneasy. Accordingly, in 1755, when the French and Indian War was scarcely begun, thinking the French might choose Acadia as a convenient place for an invasion, or that the Acadians themselves would rise in revolt, the king of England sent his officers with a proclamation to the effect that the Acadians and their families were to be moved to the English Colonies, and their villages destroyed. More than six thousand persons were deported. We know that the English had no desire to separate families, but when the time came to embark there was great confusion. The difference in language made it an impossibility for the embarkation to be free from mistakes. Consequently, we can see that an incident such as related in "Evangeline" is not at all improbable.

We are told that Longfellow heard the story from a friend of Nathaniel Hawthorne, the author. This friend was try-

ing to persuade Hawthorne to use it in a story. Not caring to do this, Hawthorne gladly allowed Longfellow to use it in a poem. When "Evangeline" appeared Hawthorne was one of the first to send congratulations and words of admiration to the poet. "Evangeline" was published in 1847.

Outline of the Poem

Prelude

1. A primeval forest.
2. The ruined village of Grand Pré.
3. The theme of the poem — "The beauty and strength of a woman's devotion."

Part I

Section I

1. The village of Grand Pré.
2. Benedict Bellefontaine and his daughter Evangeline.
3. Description of their home.
4. Childhood of Gabriel and Evangeline—Present relationship.

Section II

1. Signs of approaching winter.
2. Evening scene on the farm.
3. Evening fireside scene in Bellefontaine's home.
4. Arrival of Basil and Gabriel—Conversation between Benedict and Basil regarding English ships in the harbor.

Section III

1. The Notary — His story of the Statue of Justice.
2. Drawing up of the marriage contract.
3. Departure of guests and retiring of household.

Section IV

1. The betrothal feast.
2. The summons to the church—Reading of royal commission exiling Acadians. Effect on people.
3. Father Felician's rebuke—Its effect.
4. The evening service.
5. The sorrow of the women.
6. Evangeline in the village.

Section V

1. Embarkation of the Acadians.
2. Burning of the village.
3. Death of Evangeline's father and his burial by the sea.

Part II

Section I

1. Separation and wanderings of the Acadians.
2. Evangeline's early wanderings in search of Gabriel—Counsel of Father Felician.

Evangeline

Section II

1. Southward journey of Evangeline's party.
2. Passing of Gabriel's boat in the night.
3. Continuance of journey.

Section III

1. The new home of Basil.
2. Arrival of Evangeline and her party there—Reunion and evening of merry-making.
3. Evangeline in the garden.
4. Setting forth of Basil and Evangeline in search of Gabriel.

SECTION IV

1. The fruitless journey westward.
2. The Indian woman's visit.
3. Visit to the Mission—Evangeline's decision to remain there.
4. Gabriel's failure to return—Rumors of his whereabouts.
5. Evangeline's renewed quest—Further account of her wanderings and change wrought in her.

SECTION V

1. Evangeline's life among the Quakers.
2. The pestilence.
3. Evangeline's visit to the almshouse and her discovery of Gabriel.
4. Gabriel's recognition of Evangeline. His death.

Postlude

1. Final resting place of Gabriel and Evangeline.
2. Final glimpse of the "forest primeval."

Preparatory Questions

Locate Nova Scotia on the map. What peoples first settled in this territory?

In what way did they secure their living?

What claims had the English to this territory?

Why was this region always a source of trouble between the English and French during colonial times?

In what wars did it figure?

How was its history affected by the treaty of Utrecht?

In what year did the English begin to make settlements there?

How did the treaty of Aix-la-Chapelle affect this region?

Why did the Acadians refuse to take the oath of allegiance to Great Britain?

Why did the English colonists fear the Acadians?

What plan did they evolve for dealing with the Acadians? Were they justified in taking such drastic measures?

How did they accomplish their purposes?

In the haste and confusion of removing so large a population from their homes what tragedies were likely to occur? Try to picture a scene at the seashore as the families were driven on board the ships by the English soldiers.

The story of Evangeline is the story of a young couple of Acadia. The deportation of the Acadians began on their wedding day and the two, just after their marriage, were separated. Evangeline, the beautiful young bride, wandered about in search of her bridegroom all of her lifetime, finding him at last on his deathbed.

Suggested Composition Topics

1. A Day at Evangeline's Home. (An imaginary account to be written in the first person.)
2. Contrast Between the Characters of Benedict and Basil.
3. Resolved: That England Was (or Was Not) Justified in Exiling the Acadians.
4. The Acadian Custom of Betrothal.
5. A Description of the Acadian Land.
6. Evangeline's Devotion.
7. My Experience as an Exile. (Imagine that you were one of the exiles. Give an account, in the first person, of your wanderings and later fate.)
8. The Part Played by Father Felician in the Story. (If preferred, the pupil may imagine himself taking the part and may recount his experiences.)
9. The Scene I Like Best in the Poem. (Describe it.)
10. A Character Sketch of Gabriel.
11. Evangeline Finds Gabriel. (Write this as a modern newspaper account would be given.)
12. A Brief Summary of the Poem.

Reference Material

HISTORY: History of the Jesuits and Their Work, and the Carthusians, found in encyclopedias: Nathaniel Hawthorne, *The Acadian Exiles.*

PICTURES: The Perry Pictures, numbers 15—23: Brown's Pictures, numbers 233s, 81, 11m.

FOUR WEEKS' WORK IN LANGUAGE

THE following is an outline of four weeks' work adapted for use in the fifth and sixth grades as a review of facts already learned and as a help toward the appreciation and the mastery of Good English.

It is best to have all the written lessons done in ink in a composition book. No attempt is made to have this an exhibit book either in form or arrangement; it simply enables the class to keep the corrections and to work back over a lesson without the usual complaint of "lost my paper." The first two pages of the book are headed "Books I Have Read," and by consulting these pages from time to time the teacher is able to see whether the child is reading more or less than the required "book each month."

The teacher should never permit a sentence that is written in the book or on the board to go uncorrected if it is not correctly indented, capitalized, and spelled. If a list of words misspelled in the written work through the day is kept on the board in full sight and given with the daily spelling lesson, it will go far toward inducing good spelling in the room.

First Week

Monday.

On the first day one section of the class is sent to the board and the rest of the class write at their seats from dictation:

"The first word and every important word in a title begins with a capital letter."

"When the title of a book, poem, magazine or song comes as part of a sentence, it is enclosed in quotation marks."

After these have been recited by several pupils, have the rules erased and then dictate:

"We read 'Black Beauty' in the fourth grade."

"We memorized—." (Each child is to supply the name of some poem that the class has memorized.)

"I read the following magazines—."

Then ask the pupils to write a list of twelve books they have read, leave the list on the board and return to their seats. Later the lists are read and the comparative merits of the various books discussed.

As a rule it is desirable to discourage the reading of more than three or four books in one series; for, while the books taken individually may have merit, to read too many of them is like a diet of a single article of food which does not tend toward an "all-round" development.

Pupils of this age can be interested in the works of really good authors (Kipling's *Jungle Book* or *Captains Courageous,* Cooper's *Last of the Mohicans,* Dickens' *David Copperfield.*

At the close of the lesson each child is asked to bring a magazine with advertisements in it for Tuesday's lesson.

Tuesday.

Some child is asked to put a correct heading for a business letter on the board where the class can see it. The punctuation and form are discussed and criticized, then the pupils are asked to take their magazines and find some advertisement which they would like to answer. The teacher puts the correct form for the letter on the board, using the name of the magazine in the letter in this way:

"On page 97 of the 'Century' for June, 19—, you offer, etc."

The form on the board is then erased and each child is asked to order something from the advertisement that has attracted him in his magazine. When the letter is completed and corrected each one is allowed to draw and address an envelope on the board.

Wednesday.

Have the class write from dictation:

"The apostrophe (') and *s* are added to a noun to form the possessive unless the noun ends in *s,* then the apostrophe

the noun ends in *s*, then the apostrophe only is added, as,

The baby-bear's porridge.
The bears' house."

"Quotation marks are used before and after the exact words of the person speaking, as,

" 'Oh,' said the baby-bear, 'mine is too hot!' " Write from dictation:

THREE BEARS

"Come," said father-bear, one day, "while we are waiting for the porridge to cool let us walk in the woods. I will take the baby's hand," etc.

After the most common mistakes have been corrected and discussed, have the children write in their books the scene in which Goldilocks enters the bears' house.

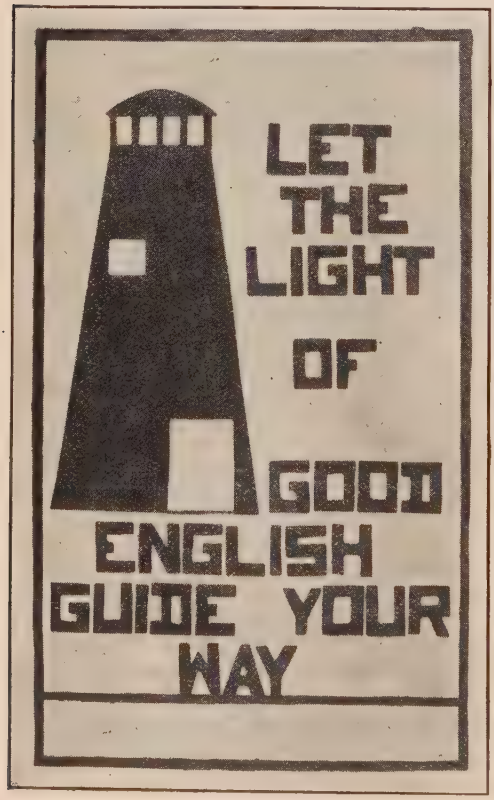
Thursday.

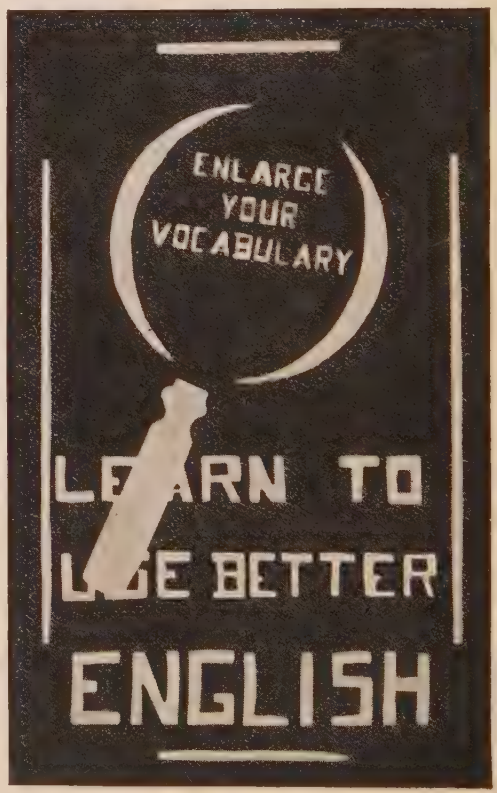
The teacher is to bring for use any available poem about a brook or a river (Tennyson's "Brook," Riley's "Brook Song," Hogg's "A Boy's Song").

Ask the pupils to tell the mistakes in English which they hear from day to day. When one is suggested, as for instance, "I ain't seen him," write the question on the board that would naturally precede that answer, as "Where is John?" and then ask for the correct answer. Make a list of these questions and answers.

Have the pupils copy these into their books and leave room on the page to add to the list from time to time throughout the year.

The teacher should keep the list and ask the questions several times a week in spare minutes until she is convinced that every child knows the correct form; after that, if the child uses the incorrect form at any time in the schoolroom, he forfeits the right to finish his speech, on the grounds that "The people to whom





Good English Posters

we wish to listen never use a poor form when they know a correct one."

After the lists are copied the teacher reads the poems about the brook that she has provided and some poem is used to show that the meter of poetry can be beaten just as the time in music is beaten. Then some verse is copied on the board to show that it is not always necessarily two adjacent lines that rhyme but that other rhyme schemes, the 1-3, 2-4 scheme for instance, are often used, as:

"I come from haunts of coot and hern, (1)
I make a sudden sally, (2)
And sparkle out among the fern, (3)
To bicker down a valley." (4)

The teacher then tells the children that each child is to write an original poem for Friday.

Friday.

The first fifteen minutes of the period are devoted to writing poems, the teacher being available to help with difficult rhyme scheme or to suggest very quietly (lest the class get the idea that it is funny) that

"The brook, the brook,
Is a very good cook,"

is not so good a poem as one that another child has which begins,

"Down where the brook runs deep and cool,
I love to sit and gaze into the pool."

The children that have what they consider good poems will be delighted to read them, and in order to encourage the timid ones it is better not to criticize these first attempts but to mention only the good points and occasionally suggest a minor change.

The children who have no poems written are given until Monday to prepare theirs.

To encourage efforts in the future it is well to ask to have the two best poems copied for the "Class Language Book."

Second Week

Monday.

Hear the poems not heard Friday.

Ask the questions prepared Thursday of the first week.

The teacher writes the following sho description on the board:

"I am thinking of a quadruped which, when it stands on its hind legs, is about as tall as a man. Ordinarily it runs about clumsily on all four feet. It eats berries, fruits and honey, but will also eat flesh. Many species hibernate through the cold months."

After the children have guessed that the above is a description of a bear, ask them what part of the description made them guess it was a bear,—that is, what are the bear's most distinguishing characteristics? Then ask each child to write a description of some animal. Later each child reads his and the class guesses what animal is being described. The description is counted a poor one if it fits more than one animal.

Ask each child to bring for the next day the written directions for reaching the school from the railroad station. It is supposed that the person for whom the directions are written has never been in the town before and does not know the points of the compass nor the names of the streets.

Tuesday.

Read the directions and allow free criticisms from the class.

Test each description to see whether or not it would be possible to arrive at the desired destination by the directions given.

Have the following written in the composition books from dictation:

My Strange Experience

You were speaking of strange experiences—well, I had a strange thing happen to me last winter.

On my way back to school I had reached St. Paul about nine o'clock in the morning and as my train for —— did not leave until noon I was just starting out for a walk when a woman rushed up to me and said, "Please hold my baby for a minute." Before I could speak she had dashed away into the crowd.

At first I waited patiently as I held the sleeping child, but at last I realized that it was nearly time for me to be boarding my train.

Have each child finish the story in his own way for Wednesday.

Wednesday.

Have the stories read aloud and have the two that the class consider the best copied for the "Class Language Book."

Thursday.

Read any stories not heard yesterday.

Discuss amateur theatricals in which the children may have appeared.

Dramatize the first scene of "Red Riding Hood," the teacher writing it on the board as the children suggest, first the time and place and then the dialogue between Little Red Riding Hood and her mother. Have the children write the scene between the child and the wolf. Encourage great politeness on the part of Red Riding Hood and deceitfulness on the part of the wolf.

TEST

Write two rules for writing titles.

Write a sentence having in it the title of a song.

Punctuate: A male chorus sang home sweet home.

Write a letter to Marshall Field, Chicago, Ill., ordering a pair of shoes. (This letter is counted entirely wrong if the writer leaves out the size, color, or style of the shoes desired.)

Write from dictation the following sentences:

Red Riding Hood's grandmother lived in the woods.

The mother-bear's porridge was too cold.

The boys' cloakroom is too crowded.

Her mother said, "Are you afraid to go to your grandmother's house alone, dear?"

"Oh, may I go alone, Mother!" replied the girl.

Third Week

Monday.

Discuss the corrections on Friday's test papers, emphasizing particularly the rule, "The name of a person addressed is separated from the rest of the sentence by commas."

Tell the class the following story—

BEAUTY AND THE BEAST

Many years ago in a far country lived a rich widower with his three daughters. The two elder daughters were selfish and loved no one but themselves, but the youngest daughter was so sweet and unselfish and lovely that all who knew her called her Beauty.

One day the father told his daughters that he must go on a long journey and he asked what gift each one wished him to bring her.

Dramatize on the board as follows:

Scene: Lawn in front of a fine mansion, three girls seated under a tree sewing. Two girls are working on satin dresses, the youngest girl is seen mending a man's hunting coat. (Enter Father.)

Father — Good morning, daughters, what are my girls doing this morning?

(What will the elder daughters reply to show their selfishness? What will Beauty reply to show her loving nature? etc.)

Dramatize the whole story for reading on Tuesday, dividing into four acts as follows:

I. Father sets out on his journey.

II. Father returns and relates his experiences.

III. Beauty, miserable amid the luxury of the Beast's house, gains permission to return home.

IV. Beauty returns to Beast just in time to save his life.

Tuesday.

Read dramatization of "Beauty and the Beast." Call attention to every speech that shows particularly well the character of the person making it.

Wednesday.

Ask the questions made out on Thursday of the first week.

Discuss the traits that a person must possess if you are to be proud to call him your friend.

Discuss incidents that have made you wish to become acquainted with some one. Discuss incidents that have broken up friendships. Have each pupil make a list of ten traits desirable in a friend. Have these lists taken home and completed there.

Thursday.

Discuss the lists of traits. From all of

the lists compile one on the board in which the most important traits are listed first. The list for one class was as follows:

I should be proud to claim as my friend a person who is:—

1. Patriotic.
2. Superior to me in some way.
3. Competent in what he undertakes.
4. Honest.
5. Kind.
6. Not stupid.
7. Firm in his stand for the best.
8. Clean.
9. Brave.
10. Unselfish.

The pupils are asked to bring some poem on "Evening," "Twilight," or "Sunset" for Friday's lesson.

The teacher is to get, if possible, Milton's "Paradise Lost," Book IV, lines 598-609; Gray's "Elegy," first stanza; Stevenson's "Armies in the Fire"; several poems listed under "Evening," in any church hymnal.

Friday.

Read the poems about "Evening" and begin original poems.

Fourth Week

Monday.

Have the original poems read and allow the children to make suggestions for the improvement of the meter or rhyme.

Ask each pupil to bring from home some letter which he would like to answer.

Tuesday.

Review the correct form for a letter to a friend.

Teach the child to re-read the letter received before attempting to answer it, also to make a list of subjects that he wants to discuss with his friend before he begins to write his letter. Those who finish their letters in time may draw envelopes on the board and practice addressing them.

Wednesday.

Find the name of some summer resort in the advertisements of a magazine and write to that address engaging a room or asking for a list of rates.

Write to the same address asking to be given employment during the summer.

Ask each child to bring a list of what he considers to be the five best books he has ever read.

Thursday.

Discuss lists.

Prepare list for summer reading.

Friday.

Review of punctuation taught during the month.

Each pupil is to make a copy of what he considers the best piece of work in his composition book. These pages are bound in the "Class Language Book," which is left to their successors in the grade.

France Russel.

THANKSGIVING LANGUAGE WORK

(*For the First Grade*)

DURING the month of November the primary language period should be made the expression side of all of the content subjects, history, geography, nature and literature. The pupil should then be given opportunity to express himself—to talk about the corn, the pumpkins, the apples, the cranberries, the turkey, and the other good things that help make the Thanksgiving feast. He should be given a chance to hear and to tell the tales of the Pilgrims and the pioneers, to dramatize choice stories and recite poems expressive of the spirit of the holiday, to play language games, to enrich his vocabulary, and finally to prepare and present before parents and other classes a Thanksgiving program. This program should be an outgrowth of the daily lessons.

A Beginning Lesson

Turn pupils' attention towards the Thanksgiving work by asking about the meaning and purpose of the approaching holiday; then tell them the story of the first Thanksgiving.

The First Thanksgiving

Many years ago, there were no white people in this country; only the Indians lived here. There were no towns, no gardens, no farms. There were only great forests and mountains and prairies, over which wild animals and Indians roamed.

After a while, however, there came a little band of brave men with their wives and children to make homes in this new land. They were called Pilgrims. These people had been almost driven away from their homes in England because they wished to worship the Lord in a different way from other people there. The Pilgrims wanted to live where they could be free, so they came to America, sailing over the ocean in the good ship *Mayflower*.

One cold day in December, just before Christmas, they landed here. They did not have much to eat or much to wear, and there were no houses built to shelter them from the snow. But they thanked the Lord for bringing them safely over the stormy sea, and they went bravely to work to make their log cabins. Of course they suffered a great deal from cold and hunger and many of them grew ill and died. When spring came, not more than half of them were left.

The Indians did not harm the poor Pilgrims. One of these red men, Squanto, came often to visit the white men and to teach them how to plant their corn. After a while Chief Massasoit also came with his warriors. He, too, treated the white people kindly.

The Pilgrims worked hard all that summer, and when autumn came their gardens and fields gave them a good harvest of corn, pumpkins, beans and other things to eat. How do you suppose the Pilgrims felt? In what way did they thank the Lord? They set apart a day for Thanksgiving, on which they fasted and prayed and praised God for His goodness. After their services were over, they had a feast. To this first Thanksgiving dinner their Indian friends were invited. And they came, Chief Massasoit with ninety of his band. To help out the dinner, the Indians brought several deer they had killed. The white hunters came in with wild turkeys and ducks, and the fishermen brought fish and clams.

The teacher now asks, "What did the gardens give for the dinner?" As various things are named, write the words on the board. Ask other questions to lead the children to talk about the Pilgrims and the First Thanksgiving.

This work opens the way for a series of historical lessons about the Pilgrims. The stories of "The Indians and the Jack-o'-Lantern," "The Brass Kettles," "The Two Boy Captives," "Francis Billington" and others suitable for this grade may be retold and dramatized.

After this work on the Pilgrims lead the children to talk about pioneer days. From their parents they may be able to learn many stories of interest about life in earlier times, and bring these experiences to share with their classmates.

Tales of the Thanksgiving Feast

To enliven this exercise have the children write a little play in which each chooses some article of food in the feast to represent. One may be a pumpkin pie, another a piece of johnnycake, another cranberry sauce, another a dish of mashed potatoes, and still another the turkey. When every pupil has selected his part, let each tell all he can about himself in some such way as this:

"I am a piece of johnnycake. I was made from corn. The corn grew in the field. When it was ripe the big ears were picked and the corn was taken to the mill. Here it was ground into meal. The meal was then taken by the cook and mixed with water and baking powder and salt. Then it was put into the oven and baked into johnnycake for the feast."

Language Games

Another interesting language lesson based on the feast is a guessing game. For illustration, one pupil rises and suggests in a sentence or two a product from the farm; as,

"I am small and round. I grow on trees."

The other pupils then guess by asking complete questions; as,

"Are you a cranberry?"

"No, I am not a cranberry."

"Are you a hazelnut?"

"No, I am not a hazelnut."

"Are you a grape?"

"No, I am not a grape."

"Are you a plum?"

"Yes, I am a wild plum."

The purpose of such a game, it must be

clear, is twofold. It gives an opportunity for self-expression, and it helps to overcome the "ain't" habit by training the tongue in the use of the right form.

Many other Thanksgiving language games can be readly created, aiming at the correction of other commonly misused forms. For instance, "What have I?" In this the pupil, holding his hands behind him, is given a small object, such as a nut, a cranberry, an apple or a grape. This is held out of sight of the other pupils while they guess in questions like these:

"Have you a kernel of corn?"

"No, I haven't a kernel of corn."

"Have you a peanut?"

"No, I haven't a peanut."

So the game proceeds until the right object is guessed. The one who guessed correctly then takes his place before the class and the fun continues. Pictures of things suggestive of Thanksgiving may likewise be used.

"Finding the turkey" is another game that helps drill on the right use of "saw" and "seen." Each pupil here is given a part, as, the farmer, the chore boy, the milkmaid, the housewife, the horse, the dog, the cow, the sheep, the duck, and other animals and fowls. The pupils bow their heads while the turkey slips about the room and touches one of them. The farmer then passes around asking of each one, "Have you seen my turkey?" "No, I have not seen it," comes the reply, until the question is asked of the one who has been touched by the turkey. He replies, "Yes, I saw it in the barn." This one then takes the part of the farmer and the game goes on as before.

Vocabulary Work

To vitalize the word study and to enliven the work, the spirit of play may be easily introduced into these exercises. For example, let the children play they are little farmers gathering in the harvest. They may draw an outline of a barn or cellar or granary and write in this the names of all of the products of the farm they can spell correctly. See which one can gather the greatest harvest.

Another interesting word exercise is the finding of words to fill the blanks left in sentences or in simple rhymes. For illustration:

Bring the —— apples,
Bring the —— corn,
Bring the squash and pumpkins,
For the Thanksgiving morn.

From a list of words written on the board the pupils may find suitable ones to complete the rhyme, as rosy, yellow, golden, juicy, bright, glad.

Or give such an exercise as this:

Mr. Turkey was —— about in the —— yard. He looked as —— as a king. He —— when the children came round him.

(Strutting, walking, big, barn, back, proud, haughty, gobbled, scolded.)

These vocabulary exercises make excellent seat work and stimulate an interest in finding the choice words. Many similar lessons may be easily worked out.

Dramatizing Stories

Stories that are simple yet full of action and easy conversation lend themselves best to such work. "The Indians and the Jack-o'-Lantern" is such a story. Briefly sketched it is this:

Two little Puritan girls are left at home by their parents, who have to make a trip to the city. The girls go merrily about the work that has been set for them to do. When the housework has been cleared away, they carry the pumpkins into the barn; then having nothing else to do, they make some jack-o'-lanterns. These are lighted and the girls are having jolly fun with them when one of them looks out of the window to see whether their parents are coming. To her horror she sees two Indians. She flings the door shut and bolts it, then crouches with her terrified sister in the corner. The Indians peer in at the window. They see the glaring jack-o'-lanterns and flee, crying, "Ugh! ugh! Fire-spirits! fire-spirits!"

This story gives great delight when acted by the pupils.

Many other choice stories may be found to tell and to play. Songs also, full of the Thanksgiving spirit, are to be had for the hunting. This holiday offers rich opportunity for the making of many live language lessons, the providing of much socialized self-expression from the pupils; and withal it gives a chance to impress in beautiful ways the true meaning of Thanksgiving.

Howard R. Driggs.

QUOTATIONS

Quotations for September

Summer's a step behind us,
And autumn's a thought before,
And each fleet, sweet day that we meet on the way
Is an angel at the door.

September days are here,
With summer's best of weather
And autumn's best of cheer.

Helen Hunt Jackson.

Lost yesterday, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward is offered, for they are gone forever.—*Horace Mann.*

Set yourself earnestly to see what you were made to do, and then set yourself earnestly to do it.—*James A. Garfield.*

Self-ease is pain; thy only rest
Is labor for a worthy end.
Self-suffering is a triumph won;
And each good thought or action moves
The dark world nearer to the sun.

Whittier.

Not in the clamor of the crowded street,
Not in the shouts and plaudits of the throng,
But in ourselves are triumph and defeat.

Henry W. Longfellow.

September waves his golden rod
Along the waves and hollows,
And saunters round the sunny fields,
A-playing with the swallows.

Ellen M. Hutchinson.

Look for goodness, look for gladness;
You will meet them all the while;
If you bring a smiling visage
To the glass, you meet a smile.

Alice Cary.

O sweet September! thy first breezes bring
The dry leaf's rustle and the squirrel's laughter,
The cool fresh air, whence health and vigor spring,
And promise of exceeding joy hereafter.

George Arnold.

Be firm, one constant element in luck
Is genuine, solid, old Teutonic pluck;
See yon tall shaft; it felt the earthquake's thrill,
Clung to its base, and greets the sunrise still.

Oliver Wendell Holmes.

The honest, sturdy phrase "I can,"
Upheld by force of will,
Will bring you further up the hill
Than any aid of man.

Anonymous.

Quotations for October

I believe in honesty, sincerity, and the square deal; in making up one's mind what to do—and doing it.—*Theodore Roosevelt.*

It is hard to fail, but it is worse never to have tried to succeed.—*Theodore Roosevelt.*

When merry months that summer brought
Have laughed and cried themselves quite sober,
God sends a gracious afterthought
Of silent rapture, called October.

Ella G. Ives.

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather!

William Allingham.

Great works are performed, not by strength but by perseverance.—*Samuel Johnson.*

The fire which is our servant may become our master, too,
And to guard against this danger there is much that we can do;
For if we watch our careless ways—and this means *me* and *you*—
We'll help to carry on.

A house is built of bricks and stones, of sills and posts and piers;
But a home is built of loving deeds that stand a thousand years.

Nixon Waterman.

Endurance is the crowning quality,
And patience all the passion of great hearts.

James R. Lowell.

Labor to keep alive in your breast that little spark of celestial fire called conscience. *Washington.*

One country, one constitution, one destiny.

Webster.

I love to wander through the woodlands hoary
In the soft light of an autumnal day,
When Summer gathers up her robes of glory,
And like a dream of beauty glides away.

Sarah H. Whitman.

Small service is true service while it lasts:
Of friends, however humble, scorn not one;
The daisy, by the shadow that it casts,
Protects the lingering dewdrop from the sun.

William Wordsworth.

Earth is all in splendor drest;
Queenly fair she sits at rest,
While the deep delicious day
Dreams its happy life away.

Margaret E. Sangster.

Ships that pass in the night, and speak each other in passing,
Only a signal shown, and a distant voice in the darkness;
So on the ocean of life we pass and speak one another,
Only a look and a voice, then darkness again and a silence.

Henry W. Longfellow.

Cunning artist, dear October
Well we love thy colors fair;
Making all the woodland sober
Glow in colors rich and rare.

Anonymous.

Quotations for November

Books are yours,
Within whose silent chambers treasure lies
Preserved from age to age; more precious far
Than that accumulated store of gold
And orient gems which, for a day of need,
The sultan hides deep in ancestral tombs.
These hoards of truth you can unlock at will.

William Wordsworth.

He who thanks with but his lips
Thanks in part;
The full, the true Thanksgiving comes from the heart.

O, give thanks unto the Lord; for He is good: for His mercy endureth forever.

Bible.

An education is worth every effort that it takes—not for the mere dollars and cents that it will bring, but for the power that it gives a man to get and enjoy the best things in life.

Every man must educate himself. His books and teacher are but helps; the work is his.—*Webster.*

For the wealth of golden harvests,
For the sunlight and the rain,
For the grandeur of the ocean,
For the mountain and the plain,
For the ever changing seasons,
For the comforts which they bring,
For Thy love so grand, eternal,
We would thank Thee, O our King.

William G. Park.

Thank God for the beauty broadcast
Over our own dear land;
Thank God, who to feed his children,
Opens his bounteous hand;
Thank God for the lavish harvests,
Thank Him from strand to strand.

Margaret Sangster.

The books which help you most are those which make you think the most. The hardest way of learning is by easy reading; but a great book, that comes from a great thinker,—it is a ship of thought, deep freighted with truth and with beauty.

Theodore Parker.

We should make the same use of books that bees do of flowers; they gather sweets from them but do not injure them.

Books are men of higher stature,
And the only men that speak aloud for future times to hear!

Elizabeth Barrett Browning.

Books are light-houses built on the sea of time.

Whipple.

There are as many pleasant things,
As many pleasant tones,
For those who dwell by cottage hearths
As those who sit on thrones.

Phœbe Cary.

Nature Study

And Nature, the old nurse, took
The child upon her knee,
Saying: "Here is a story book
Thy Father has written for thee."
"Come, wander with me," she said,
"Into regions yet untrod;
And read what is still unread
In the manuscripts of God."

Longfellow.

OUTLINE OF PLANS

I—Introductory work.

The questions asked and the various suggestions made in the early work should be such as will form a connecting link between the children's casual observations and the more definite work of the future. Lead the children to recount their experiences, their observations of birds, plants, etc. Lead them through the personal, human interest toward nature and her life, particularly of the past summer.

II—Plant life.

1. Flowers.
    a. Special study of several flowers.
    b. The mission of flowers.
2. Vegetables.
    a. Names of common vegetables.
    b. Parts of plant used for food.
    c. Putting away fruits and vegetables for winter use.
3. Fruits and seeds.
    a. The milkweed.
    b. The apple.
4. The trees.
    a. Detailed work on trees.
    b. Outline plan for study of trees.

III—Animal life.

1. Birds.
    a. Blue Jay.
    b. Junco.
    c. Cedar Waxwing.
2. Insects.
    a. Grasshopper.
    b. Cricket.
3. Animals.
    a. Chipmunk.
    b. Squirrel.
    c. Woodchuck.

INTRODUCTORY WORK

DURING the early days of the fall term the following suggestive questions may be asked:

What did you see on your way to school?

Did you notice any birds? What birds are with us now? Do you hear them singing when you are out at play?

What flowers did you notice as you came to school? What flowers are now blooming in the gardens?

Garden Inspection

A trip to a garden is always enjoyed by little children. The teacher so fortunate as to have a school garden is never at a loss for nature study material, but those deprived of this advantage can find surely some one in the neighborhood who will be glad to have the children come and see her flowers and vegetables. She will be glad, too, to tell about how she cares for them. Perhaps some child in the class is a neighbor of this lady and can tell the

other children how she has worked in her garden.

The first trip might be devoted to getting general information of the conditions that the season has brought; the manner, uses, care of the plants, etc. On the next trip a particular flower or vegetable should be studied. Suppose it is the common four-o'clock. Such questions as the following lead to an interesting study of the plant and give opportunity for an excellent language lesson by calling for thoughtful answers:

Have any of you flowers like these at home?

What do you call them? (*Four-o'clocks.*)

Why do you think they were so named? (*They bloom at four o'clock in the afternoon, are wide awake all night, and in the morning go to sleep.*) Some child who has this flower at home should be asked to make a report similar to the above from his own observations. Follow this with questions as these:

When were the seeds of your four-o'clocks planted?

Did you plant some of the seeds?

Tell us how you did the work.

What has helped the seeds and plants to grow?

Have you assisted them in any way? If so, tell what you did.

Have the children notice one particular plant. Observe the shape of the plant. Of what does it remind you? (*It is like a little tree. It is shaped like an umbrella.*) Find the root; the stalk; the leaves. Find flowers of as many colors as you can.

Where are these flowers prettier, in the garden or in bouquets? Why do you think so?

Look on the plant for something besides flowers and leaves. What do you find? What are they like? Can you tell which seeds are ripe? What color are they? Are they hard to gather? Why does a plant bear seeds?

If possible, gather some seeds and dry them for planting next spring.

FLOWERS

NASTURTIUMS, California poppies, pansies, radishes, or any other common plants are equally valuable for nature study and present good material for language lessons.

The teacher in the rural schools will find goldenrod and asters, brown-eyed Susans and other wild flowers useful and near at hand for the work. Note where the flowers grow. Observe their color and height. In the study of the goldenrod and aster the children will be interested in noting that the two flowers are almost always found growing near together. Later in the fall attention should be called to the changed appearance of the goldenrod and the reasons noted.

While studying flowering plants the children should consider the mission of the flower, which is the formation of seed. The plants suggested for study tell the whole story on one stalk; the children can readily see the passing of the flower into fruit.

A study of two wild flowers and of one cultivated flower follows. The same method may be used in studying other flowers.

The Goldenrod

There are more than fifty species of this flower which is found in both the United States and Canada. The four common varieties are those with flat-topped flowers; those that are found in the axil of the leaves; those that are pyramidal; and those that bend to one side. The plants grow on stalks from one to three feet high, with feathery clusters of bright yellow blossoms at the top of each stalk. The flower clusters are made up of little florets. The inner florets have pistils only; the outer florets have both stamens and pistils. The seeds are scattered by the wind.

Questions for Pupils

Where is the goldenrod usually found growing? Is there more than one species of this flower? Which blooms first, the upper part of the stem or the lower?

How are the flowers set upon the stems? Distinguish between the banner flowers and the disk flower. Describe the stem —smooth, downy, etc. What insects visit the goldenrod? How are the seeds scattered?

Early Goldenrod
(Branching Plumes)

Goldenrod

Tell me, sunny goldenrod,
  Growing everywhere,
Did fairies come from fairyland
  And make the dress you wear?

Did you get from mines of gold
  Your bright and shining hue?
Or did the baby stars some night
  Fall down and cover you?

Or did the angels wave their wings
  And drop their glitter down
Upon you, laughing goldenrod,
  Your nodding head to crown?

Or are you clad in sunshine
  Caught from summer's brightest day,
To give again in happy smiles
  To all who pass your way?

I love you, laughing goldenrod,
  And I will try, like you,
To fill each day with deeds of cheer,
  Be loving, kind, and true.

F. J. Lovejoy.

The Nasturtium

Have you ever noticed that the leaves of a nasturtium are shaped like a shield? Even if you have, you probably did not know the leaves really acted as shields to protect the seeds from the burning sun of the tropics, of which the plant was originally a native, and to hide them from enemies that might eat them and thus prevent the plant from reproducing its kind.

The flower itself, however, you will notice, is not hidden by the leaves, but thrusts its gay yellow, orange, or red blossoms between them so that it may be seen and invite passing bees or humming birds to sip its nectar. Its five sepals unite at their base and on the upper side of the flower, extending into a long, descending spur—a tube, at the tip of which is a nectar cup. Notice that the petals are set around the mouth of this tube. The two upper ones, however, are different from the three lower ones; they stand up, fan shape, while the lower ones stand out in such a way as to make a sort of step on which the insect, in search of the flower's nectar, may alight. All these petals are marked with darker lines, which point the way to the nectar cup. Only the larger bee or the humming bird is permitted to enter this flower, as they alone can do its work. You will observe that the lower petals narrow at their inner end and are surrounded by little spikes and fringe-like projections that prevent the smaller insect from entering.

When a flower first opens, the stamens (the part of the flower that furnishes the pollen and consisting of the anther and the filament) are bent downward; but when the anther (that part of the stamen containing the pollen) is ready to discharge its pollen, the filament lifts it and places it across the path leading to

the nectar cup. When the humming bird or insect comes after the nectar he must therefore brush off some of this pollen on himself.

After all the pollen is shed, the stigma (the upper part of a flower on which the pollen falls) which up to this time has been closed and lying behind and below the anthers, opens up its three lobes, resembling the tines of a fork, and rakes the pollen from the visiting insect. This it uses in fertilizing its seeds.

To protect the seeds that form, the stem, which has held the flower up straight, twists around spiral shape and draws the seeds below the leaves, which shield them.

Questions for Pupils

How many sepals are there? How do the upper petals differ from the lower ones? Notice the dark lines on the petals. What is their purpose? In which direction do they point? Follow these lines and see where they lead. What is in the spur at the back of the flower? (Pupils may taste of this and discover the nectar at the tip.) Look carefully at the inside of the spur and describe what you see there. What would be in the way of a visiting bee or other insect in search of nectar? What is the shape of the leaves? Notice that the flowers are erect and show above the leaves. What about the seeds? How are the seeds drawn behind the leaf? Look up in a dictionary the meaning of the word "nasturtium" and find out how the plant received its name. If you have a nasturtium in your garden observe it for several days in succession and note what changes take place in it. Also, watch carefully for any insect visitors. If possible, study a nasturtium for several days and note the development from bud to blossom; the shape of the bud and of the full-blown flower; the drying up of the petals and sepals and falling of the same; and the growth of the seed pod. How many seeds are there in one pod? How are they scattered? For what are the pods and seeds sometimes used?

The Aster

The aster receives its name from the Greek word *aster*, meaning "star," and was so named because of its radiating or starlike banner head. It grows in almost any kind of soil, being found in woodlands, by brooksides, and in fields. There are over seventy species in the United States. The blue or purple asters vary in height from the low-growing seaside plant to the New England variety, often eight feet in height. The plant begins to bloom at the top of the branches, the flowers nearest the central stem blooming last. The flower heads are composed of a central disk surrounded by the ray or banner flowers, which are set like the rays of a star around the yellow disk flowers. The ray flowers develop seed, which have attached to their rim a ring of pappus, by means of which they are borne like a balloon to their destination. Note that the flowers close as soon as they are picked.

Wild Aster

Questions for Pupils

What is the usual height of the aster plant with which you are familiar? What is the color of the aster flower? Do you know how many varieties there are? Where does the aster grow? Look up the word "aster" in the dictionary and see if you can find out how the plant received its name. Describe the leaves as to shape, size, and way they are joined to the stem. Describe the stem as to its branching. Where is the nectar of this flower? Describe the flower as to color and shape. The aster belongs to the family of plants having composite blossoms, as the daisy, sunflower, and dandelion. Compare it with one of these flowers.

Little Purple Aster

Little Purple Aster, sitting on her stem,
Peeping at the passers-by, beckoning at them,
Staring o'er at Goldenrod, by the pasture bars,
Gives to him a timid nod when he turns his stars.

Little Purple Aster waits till very late,
Till the flowers have faded from the garden gate,
Then when all is dreary, see her buds unfurled,
Come to cheer a changeful and a sombre autumn world.

VEGETABLES

MAKE trips to the garden to get better acquainted with different vegetables. Children become intensely interested in noting the different parts of the plant that are used for food. Fix firmly in mind the parts of all plants; the roots, stem, leaves, seed-pod or fruit. Lead the children to use the term "fruit" correctly.

Having made the trips to the garden to become more intimately acquainted with the vegetables—or, if a teacher does not have a garden to which she can take the children, she should have the children bring to school as many kinds of vegetables as they can get—the teacher may say, "Let us see how many kinds of vegetables we can name." As the names are given, the teacher writes them on the board.

Parts of Plants Used for Food

What part of the plant is the radish? the cucumber? etc. The children are thus led to see that the leaves of one plant, the seeds and seed-pods of another, the thickened root-stalk of another, etc., are used for food. For succeeding lessons the teacher may make such little assignments: For our next lesson let us think of the vegetables we eat that are the leaves of the plant. For another lesson consider the vegetables of which we use the stems, roots, seed, etc. *Root*—Turnip, carrot, radish. *Stem*—Asparagus, celery. *Leaf*—Brussel's sprout, cabbage, lettuce. *Flower*—Cauliflower. *Fruit*—Pumpkin, squash. *Seed*—Pea, bean.

After explanation have the child group the vegetables according to classification desired. Dwell on those mentioned in the list.

Putting Away Fruits and Vegetables for Winter Use

Attention should be given to the gathering and putting away of the various vegetables and fruits for the winter. The children may recall that Mother is busy during the summer and early fall canning and preserving many of the fruits and some of the vegetables. Ask the children to tell what fruits have been put away and how the work has been done. What will be done with the vegetables that are still in the gardens? etc.

FRUITS AND SEEDS

TO many the word "fruit" probably means berries of some kind, or apples, pears, or some other fruit which we may find growing in the garden, or for sale on the fruit stand. But when the botanist speaks of fruit in the study of plants, he means the seed, means more

than these forms of fruit, which are good to eat.

The fruit is the seed-holding part of the plant. The fruit of the apple tree is the apple. That is good to eat. The rosehip which contains the rose seeds is the fruit of the rosebush, not good to eat. The dandelion fruit is the little puffy ball at the lower end of which is a little seed box. This is not good to eat. The fruit of the grape vine is good to eat.

The pods of beans and peas are fruits, the nuts with their coverings, the many other kinds of seed-pods with their tiny

Dandelion Seeds

or large seeds; and some, like the dandelion and thistle, have no pods or seed-cases, but are ready when ripe to let go their hold and be wafted away by the wind.

Nature seems to have made it the first and most important object of the plant to reproduce itself in other similar plants. All the force the plant or tree has seems to work for this common end. Nature gives the sunshine and the rain, and thirstily the many leaves drink in the light and air; hundreds of tiny shoots, too, run down into the soil and take from it the food to make it grow.

Then come the flowers which we all love so much. The bees love them, too, and are busy seeking for the honey they have hidden away for them. Do you know why the flowers are so beautifully colored? The naturalists say they are made so to attract the insects to them. The bees and many other insects see the colors, and no doubt they recognize the odor in many cases and are eager to get the honey. But the color, the fragrance, and the sweetness are all there for a purpose. The bees and the insects must pay the plant for what they take from the flower. While they are eagerly sipping up the honey, the pollen of the flowers sticks to their legs and bodies, and thus it is carried from one flower to another. This makes the flower develop seeds, and without the aid of the insects there are many plants that would produce no seeds. So you can see how the insects pay for the honey.

Then after the bees do their work of fertilizing, the petals drop from the flower and the tiny seed begins to grow. Some plants ripen their seed early in the spring and summer days, and others grow more slowly, and mature only in the late days of autumn.

When the seeds are grown, the plant has done its work for the season. Some plants die the first year, and the seed they grow becomes scattered and produces more plants the next year. These plants—beans, pigweeds, and many others—are called annuals. There are others, like the beet, the cabbage, the turnips, that are called biennials. Still others, like the phlox, the peonies, the trees and shrubs, are known as perennials, because they live on year after year.

Encourage children to gather and save seeds for spring planting.

Have them make drawings of seeds and seed pods, using crayons, colored chalk, charcoal, ink, and water color.

Bibliography

"Five Peas in a Pod," Andersen; "How West Wind Helped Dandelion," in Poulsson's *In the Child's World;* "Seedlings on the Wing," in *Cat-Tails and Other Tales.*

Gibson, Burroughs, and Thoreau give

much that is inspiring to the teacher along this line, and from them many selections may be made for the reading lessons of the older pupils.

Outline for Seed Study

1. Form.
2. Size.
3. Color and markings.
4. Uses.
   a. Reproduction of plant.
   b. Food for men and animals.
5. Formation from flower.
6. Edible seeds.
   a. Wheat.
   b. Rye.
   c. Oats.
   d. Corn.
   e. Buckwheat.
   f. Barley.
   g. Rice.
   h. Nuts.
   i. Peas.
   j. Beans, etc.
7. Protective coverings of seeds.
   a. Chaff of wheat, oats, etc.
   b. Husk of corn.
   c. Pod of pea, bean, milkweed.
   d. Shell of nut.
   e. Burr of chestnut.
   f. Flesh of pear, apple, etc.
   g. Rind of melon.
8. Uses of seed covering—Protection before maturity.
9. Manner of distribution.
   a. Wings.
      1) Maple.
      2) Ash.
      3) Elm.
      4) Linden.
   b. Sails.
      1) Milkweed.
      2) Thistle.
      3) Goldenrod.
      4) Aster.
      5) Dandelion.
      6) Cat-tail.
   c. Hooks.
      1) Burdock.
      2) Sticktight.
      3) Beggar-tick.
   d. Springs.
      1) Touch-me-not.
      2) Violet.
      3) Witch-hazel.
10. Distributing agents.
    a. Wind.
    b. Water.
    c. Animals.
    d. Man.

How Seeds are Made

(*A Primary Lesson Talk*)

Select a simple flower as an example, or make a drawing of an apple blossom.

Let us look at these bright-colored leaves forming the blossom. They are called the petals. What color are they? The blossoms on some plants have no petals. In the center of the flower, what do we find? A cluster of little stems standing up. They have knobs on the end, covered with yellow dust. These are called stamens and the dust is pollen. In the middle is the pistil, or sometimes more than one. This is a hollow stem with no knob. What is it for? At the bottom of the pistil, and holding the flower together, is the seed-cup. Inside this cup are a number of tiny, round green things. The pollen falls on the pistil and some of it goes down through it to the seed-cup below. Then the little green things begin to grow. The cup grows, too, and forms one of Mother Nature's seed boxes. The petals and stamens soon fall off. Are the seed boxes on all plants the same size? Are the seeds all alike? Think of the seed box of the pumpkin vine, and then of the morning-glory. Who can think why trees do not have big seed boxes like watermelons or pumpkins? Why do so many flowers have bright colored petals? Why do they have a sweet perfume? They are to attract the bees so that they will carry their pollen from flower to flower. Are there any plants or trees that have no blossoms? Only a few plants (as ferns). We do not always notice the blossoms, for they are sometimes very small and unattractive. Next spring we will watch

for the blossoms of the sycamore, maple and elm trees, and see if we can find any that have fallen on the ground.

Making seeds is the chief business of every plant. The flowers, and the beautiful seed boxes forming the fruit that we all enjoy, are only for the purpose of making and protecting the seeds.

Eva Mayne.

The Seed Traveler

It strays, it floats, it sails, it glides,
By bird express and gentle tides;
It springs and jumps, yet often bides
On rugged ledges' seamy sides.

It clutches, clings with hook and prong
To shaggy coats and journeys long;
It flies on pinions swift along,
When shrieking winds are fierce and strong.

It rolls, it skips, it rests, it sows
Itself by curious art it knows;
And by and by, when no one trows,
This vagrant seed takes root and grows.

May F. Hall.

Seed Dispersal

Ask the children to account for changes which we see in plant and animal life. Examine the buds of the trees studied the previous month. Tell uses of the seeds. Collect and examine seeds of the trees, weeds, flowers, etc. How are seeds disseminated? How protected?

Make a chart of seeds scattered by the wind, as milkweed, thistle, etc.; those scattered by animals and man, sandburrs, burdocks, "beggar lice," stick-tights, etc.; those self-scattered—balsam, poppy, radish seed, etc.; those scattered by birds—cherries, berries, grain, etc.; those planted by man—fruit, vegetable, etc.

Find how most of the seeds upon the school grounds, or vacant lots, or in near-by woods, are being scattered.

Study of the Milkweed Seed

Center the study of seed dispersal about the milkweed, as it furnishes one of the finest illustrations of the way the plant mother protects and provides for the dispersion of seeds.

Take pupils outdoors if possible to see the milkweed. Give them something definite to look for. Find plant with green or brown pods; one with no pods at all. Note the kind of place in which the plant is found growing; the number of plants in the field and their location in relation to each other. Note, also, the height of the plant, the strength of the plant, arrangement and shape of the leaves, the position of the pods on the stem.

Pull up some of the plants to take to the schoolroom. Why are the roots of

Milkweed Seeds

plants having ripe seeds spongy? Note the appearance of roots and stems in plants having unripe seeds. Account for the difference.

For the closer study in the schoolroom, center the interest about the pod. How have root, stem, and leaves helped to make pod? Notice the weight of the pods. Why are the roots of plants having ripe seeds spongy? Call attention to the peculiar way of fastening of pod. Notice how securely pods are fastened. Why? Each pod has a sort of spring, and can move easily when disturbed. Notice the shape of the pod, color, soft-

ness; rows of soft spines protect the seeds.

Notice the hard ridge—where is it? Study the partly opened pod. Have children tell about arrangement of the scales. Why arranged so carefully? Under the crack there are no seeds. Why? Neither are there any in the upper and pointed end. Why?

Have children examine the lining of the pod. They will discover the delicate, smooth lining next to the seeds, and the tough, firm outside coat.

Hang a ripe pod in the room to open. Lead children to think of the baby milkweed plant wrapped up in each seed.

Let a pupil open a ripe pod and crowd the seeds into a glass jar, so that the class may see how many seeds were packed in this little house. Have the older pupils estimate the number of seeds growing on a single plant.

Think of the result if all the seeds of a single plant fell from the cradles and settled down near the plant on which they grew. Soil and food enough? Enough moisture?

Hang a number of pods where children can watch them opening and see them fly away. Why are the seeds provided with sails? In order to fly away to a spot that is not occupied by some other plant.

The wind is a good friend of the seed with sails or wings. Why? Why are the pods on springs? Why do they open toward the outside?

Lead children to compare seeds of milkweed with those of the dandelion, thistle, etc.

Make a collection of edible seeds—wheat, corn, oats, etc.

Lura M. Eyestone.

Milkweed Pods

Along the dusty way they stood
Till curious fingered Autumn chanced to pass,
And, like Pandora, thought she could
Just slightly raise the cover. But, alas!
The winged contents were away
And nought of Autumn's skill could make them stay.

Elizabeth M. Howell.

Study of the Apple

Hold one of these big red apples in your hand a moment. What marvelous color, form, perfume!

From soil, and air, and sunshine, and plant sap was this wonderful fruit made; just how is a mystery none of the wisest men can quite fathom.

Cells

Every plant begins life as a single cell; that is, a tiny bladder-like sac full of liquids or solids of some sort. This first cell divides and multiplies so fast and in such numbers that your arithmetic would be sorely tested in the reckoning. Cells thus multiplied and grew to make the embryo, or baby tree inside the apple seed.

All the cells—plant cells are so small you cannot see one without a glass—in the baby tree inside the seed were very much alike, but after the seed was planted, the cells began to change their nature and form. Some of them went to make roots, others to make leaves, and the contents of all were changed even more than the cells themselves. As time went on and the plant became tree-like, the cells changed still more and had more varied duties and contents.

Some of them became flattened, hardened, closely packed, empty cells for the protection of the whole plant. Some of them, especially the root and leaf cells, became taking-in, or absorbent, cells for the taking in of food, air or water.

Others became simply conducting cells for the carrying of sap from one part of the plant to the other. Others became little air tubes for the letting in of air among the other cells, while still others became little storehouses in which good things could be stored away for feeding the plant later. Some cells became hardened, long, fibre-like, yet firm, so as to give strength and rigidity to those parts of the plant which must bear weight and strain. The cells of all kinds were joined one to another, piled one upon another as closely as you can place blocks.

This apple we hold is made up of all

kinds of cells. On the outside we can see protective cells packed firmly together, their walls so thick and tough they can keep out water and keep in juices and sweets. Between these cells, so as to seal all tightly, is *apple wax*, which you can see if you scrape the peel gently with a knife. See how quickly water runs off the apple's rounded cheeks, sped by the slippery glaze of the outside walls of these protecting cells. So tightly are these cells packed together in this apple that you can peel off the skin with a knife.

In the stem of the apple you can find some of the fibrous strings of cells all woody and tough for holding the apple on the bough; also some chains of conducting cells through which the good things, or the material to make the good things, in the apple were carried.

Young Apple

Try to pull the stem from out your apple. How firmly it holds! And when at last you do succeed in pulling it out, there, on the end of the stem and as plainly to be seen as the straws on a broom, are the fibrous, hold-fast strings of cells which we find reached away down into the heart of the apple.

Cut an apple and look at a cross section through a glass and we can see it is made up of cells joined together, lying side by side and filled with all sorts of good things. Here are some cells filled with fine white grains, while close beside these are others filled with a sort of pulp, or jelly, which looks "good enough to eat." Here in the middle, or core, as we call it, is the ovary grown up and divided into five little parts, each holding a seed.

All the plants have curious and pretty devices for scattering their seeds, but who will say Apple and Pear have not the very nicest way of all, since they bury their seeds in such delicious pulp that some animal will be tempted to eat the pulp and let the seeds out where they may fall to the ground and begin new growth. But Apple has seen to it that her seeds be not eaten by the greedy animals. She has made the parts around the seeds hard, and enclosed each seed in a scale made of such hard protective cells that we may choke if we try to swallow them.

Looking at the apple, we always want to remember that it is just the calyx of the apple bloom grown up with the ovaries and seeds inside it, and with all sorts of good things packed away in the much increased cells of the whole.

We can see in our cut apple a little line of green cells around the seed region; this is the boundary line of the core and marks where the grown-up ovary of the pistil of the blossom leaves off and the pulpy calyx parts begin. Here and there in the cut surface of the apple we can see tiny green dots. These mark the cut ends of chains of fibrous cells, for a few of the fibrous, hold-fast, make-firm cells are in the apple to make it firm and keep it in shape.

Chemistry of the Apple

Were all the good things in our apple always as sweet and juicy as they are now? We who have tasted green apples know that they were not: we know that they were "puckery" and bitter or at times wholly without flavor. We know that between the days of May blossoms and that day when this apple dropped

with that delightful promising "thud" in the autumn stubble, great and marvelous changes took place in the apple's cells and in the contents of them.

The roots of the tree through the cells called absorbent cells drank up a great deal of water with earthy matter dissolved in it. This was carried up, up, up, through the conducting cells till it reached the cells spread out in the green leaves,—that set of cells in which all plant stuff is cooked or made into food. Here the earth "broth" found in the cells a queer green pulp. This pulp (chlo-ro-phyll) and the action of the sun's light and heat, changed the crude broth into better things, into real food-stuffs for the plant and for mankind. The conducting cells soon carried some of this food into the young green apple. The baby apple fed on this food is at first much like a leaf in flavor, cell tissue and wood tissue, with cells containing green leaf matter. More and more food came pouring in. The sun's rays became brighter and hotter and lo! *acids* began to form in the apple's cells.

Young Apple
Showing how calyx forms the pulp; ovaries, the core and seeds

As the apple draws nearer to ripening, the sun, air and the incoming "broth," or sap, from the cooking or food-making cells in the leaves is, curiously enough, acted on in such a way that it begins to turn from starch to sugar.

The sugar making, or ripening, of the apple begins at the core and spreads outward. In a wholly ripe apple there is no starch unless it is in a bruised portion which the healthy ripening process could not reach. The last traces of starch in a healthy, unbruised apple are found around the woody bundles of cells which we found in the fruit.

Mine Host of "The Golden Apple"

A goodly host one day was mine,
A Golden Apple his only sign,
That hung from a long branch, ripe and fine.

My host was the bountiful apple tree;
He gave me shelter and nourished me
With the best of fare, all fresh and free.

I slept at night on a downy bed
Of moss, and my Host benignly spread
His own cool shadow over my head.

When I asked what reckoning there might be,
He shook his broad boughs cheerily:—
A blessing be thine, green Apple Tree!

Thomas Westwood.

TREES

DURING the fall, trees are a source of much delightful nature study if the teacher and pupil can enjoy their beauties together. The teacher should familiarize herself with the tree and should have a genuine liking for the outdoor world if she hopes to secure that from her pupils. Take the class to a tree having interest and beauty, and make these suggestions and questions: Look at the other trees or the buildings about to help you think how tall this tree is. Try to make a picture of the tree in the air, beginning at the place where the tree grows out of the earth. (Use hands.) What is that part of the tree called which grows just above the earth? What grows from the upper part of the trunk? All the branches and leaves together make the head of the tree. Notice the branches as they spread from the head. Send one child to the tree to measure the circumference by reaching his arms about it. Have this repeated by several children.

Try to reach the branches. Is this tree easy to climb? Why?

What covers the trunk? Of what use is the bark?

Notice how the tree is held to the earth. Can we see the roots?

Look up through the leaves of the tree. Where do we find them? Can you see

anything besides leaves on the tree?

For the following lesson some twigs, leaves and seeds of the same tree should be in the classroom. The facts noted in the previous lesson should be carefully reviewed. Then the leaves are to be studied as to outline, size, color, upper and lower surface, texture, etc. Ask the pupils to look carefully at the end of the stem. What is there? Why? We must watch the tree to find out.

Notice how much the twig has grown during the summer. (Shown by color.)

Other trees should be studied in a similar way, for even little children should know the trees as their friends in all their changes—the misty greens of spring, the luxuriant leafage of summer, the reds, browns and russets of autumn, and the leafless branches "silhouetted against winter skies."

Early in the fall a tree should be selected for the year's study in order that this more intimate acquaintance may be cultivated.

Impress the fact that the trees are living things and have important work to do. What? Why? Let the children find a good tree for a swing, a tree that has food for the squirrels. Find a tree with a bird's nest. Let the children tell what they know about the uses of trees, fruit, fuel, food, lumber, medicine, etc. Lead them to see that for its beauty alone the tree is worth cultivating.

Study of Details

For more detailed study of the trees the following outline is suggested:

General Form—Spreading, white oak; drooping, willow; irregular, catalpa; symmetrical and rounded, horse-chestnut; umbrella-shaped, elm; pointed, pine.

Branches—Close to the ground, far up on the trunk, numerous, few, scattered, end of the branch subdivided or not.

Bark—Color; character of bark, smooth, shaggy, broad-longitudinal ridges.

Leaves—General shape; shape of the apex and base, outline, saw-toothed, entire; surface, upper, lower, texture.

Blossoms—When and where formed; color, size.

Fruit—When found; kinds: winged, fleshy, nuts, nutlets, etc.

Compare seeds and seed coverings of the various trees studied. Note how seeds or fruit is scattered.

Buds—Where found; protection from rain, enemies and cold.

Uses—Beauty; fuel; lumber; shade; children's plays; homes of birds, squirrels and insects, furnishes food for some animals; fruit.

Forest Song

A song for the beautiful trees!
  A song for the forest grand,
  The Garden of God's own hand,
The pride of His centuries.
Hurrah! for the kingly oak,
  For the maple, the sylvan queen,
For the lords of the emerald cloak,
  For the ladies in golden green.

For the beautiful trees a song!
  The peers of a glorious realm,
  The linden, the ash, and the elm,
The poplar stately and strong,—
For the birch and the hemlock trim,
  For the hickory staunch at core,
For the locust thorny and grim,
  For the silvery sycamore.

A song for the palm,—the pine,
  And for every tree that grows,
  From the desolate zone of snows
To the zone of the burning line;
Hurrah! for the warders proud
  Of the mountainside and the vale,
That challenge the thunder-cloud,
  And buffet the stormy gale.

A song for the forest, aisled,
  With its Gothic roof sublime,
  The solemn temple of Time,
Where man becometh a child,
As he listens the anthem-roll
  Of the voiceful winds that call,
In the solitude of his soul,
  On the name of the All-in-All.

So long as the rivers flow,
  So long as the mountains rise,
  May the foliage drink of the skies
And shelter the flowers below;
Hurrah! for the beautiful trees!
  Hurrah! for the forest grand,
The pride of His centuries,
  The Garden of God"s own hand.

William Henry Venable.

BIRDS

IN the lower grades the living bird should be studied out of doors and several birds known and loved as a result of this study. The teacher should ask questions which can only be answered through actual observation of the birds. Request children to report their observations from time to time.

What have you seen birds eating? Where do the birds sleep at night? What time of day do the birds begin singing? Do they sing at night? Where do the birds go in autumn? Why do they go? Will all the birds leave us? Which ones will stay? What do the birds that stay with us through the winter find to eat? Which birds go first? Do they go singly or in flocks? Do the birds fly high? Do they fly fast? Do the birds lose their way? How do young birds know where to go the first year? Have the birds many enemies?

Use good bird pictures in connection with this work after seeing the birds out of doors.

Blue Jay

Larger than a robin; blue above, barred with black, gray below; white spots on tail and wings; crested head; dark brown across breast; nest made of sticks, leaves, and bark, and built in an evergreen or small deciduous tree ten or twenty feet from the ground; eggs pale olive-green, spotted with brown, three to six in number.

The blue jay—cousin of the crow—is found in most states east of the Mississippi River and north of the Carolinas. When other birds have sought a warmer climate the noisy jay may be heard shrieking his piercing cry from an open field or wood.

One bird lover has described the jay as a frivolous fellow: "This elegant bird is distinguished as a kind of beau among the feathered tenants of our woods, by the brilliancy of his dress; and, like other coxcombs, makes himself still more conspicuous by his loquacity and the oddness of his tones and gestures. In the charming season of spring, when every thicket pours forth harmony, the part performed by the jay always catches the ear. He appears to be, among his fellow-musicians, what the trumpeter is in a band, some of his notes having no distant resemblance to the tones of that instrument. These he has the faculty of

Blue Jay

changing through a great variety of modulations, according to the particular humor he happens to be in. When disposed for ridicule, there is scarce a bird whose peculiarities of song he cannot tune his notes to. When engaged in the blandishments of love, they resemble the soft chatterings of a duck; and while he nestles among the thick branches of a cedar, are scarce heard at a few paces' distance; but no sooner does he discover your approach than he sets up a sudden and vehement outcry."

It is unfortunate that such a beautiful and interesting bird should bear a bad name, but such is the case. He is said to eat the eggs and young of other birds, although some of his friends insist that this is only an individual trait and not

characteristic of the whole race. However, the chief food of the jay is fruit, grain, seeds, and nuts. He is especially fond of the latter. In summer over half of his food consists of insects; so in spite of his bad reputation, we know that he is a useful and valuable bird.

Blue Jay

Clad in blue with snow-white trimmings,
Clean and smooth in every feather,
Plumed and crested like a dandy,
Keen of vision, strong of muscle,
Shrewd in mimicry and dodging,
Knowing every copse and thicket,
Warm in snow and cool in summer,
Is the blue jay still a villain?
Outlawed by all bird tribunals,
As a wretch disguised, he's branded,
Shunned by every feathered creature;
Yet he prospers, man admires him.

From "Chocorua's Tenants," by Frank Bolles.

Slate-colored Junco, or Snowbird

Sexes similar, female duller; length six and one-fourth inches; nest usually on the ground in a clump of low bushes, of grass, and moss lined with fine grass and hair; eggs four or five; song a modest trill.

Few can appreciate the helpfulness of the birds—especially our native sparrows, of which the junco is one, in keeping weeds in check. Much study has been given to the food of birds and to their influence in an economic way, upon the problems of the farm. For instance, Dr. S. D. Judd, of the Department of Agriculture, Washington, says that 1,000 pigweed seeds were found in the stomach of a single tree sparrow. The junco's record is equally good.

You will see the junco in flocks about the middle of November. Then he is common and may be seen foraging for food in field, thicket, and dooryard. Look for a slate-colored, or blue-gray bird. The bill is nearly white and is quite conspicuous when you look him in the face. The under parts are white and the outside feathers of the tail are white. Notice how pronounced is the line across his breast, making the division between the dark gray of the upper part of the breast and the light gray of the lower half. The white tail-feathers are one of the most striking characteristics of the bird. His movements are quick and nervous, and at every little flitting he spreads the tail enough to show a momentary flick of white.

Dr. R. W. Shufeldt

Junco

If the junco does not visit you during the winter, look for him again in the spring. He usually appears about the second week in March. He seems to be in no hurry to reach his northern nesting grounds but lingers through March and April and even into the month of May.

The juncos are birds that appreciate the lunch counter and often come freely about the door if crumbs or seeds are scattered for them.

The Junco

Junko Hiemalis—Linn,
  Elsewise Snowbird merely;
Songster though thy tones be thin,
  Oft Tsip-tsip-ping queerly;
Northward known, and east and west,
  Through the South no stranger;
Here at times a yearlong guest,
  Town and country ranger.

Dressed in coat of slaty-gray,
  White thy coat-tail's binding,
Nether garments whitish, say,
  All goods thine own finding;
Cheery vagabond from fall,
  Somewhile spoused, now parted;
Tame, though timidly, withal,
  Up and off when started.

One of few to face Jack Frost,
Battling e'en the blizzard;
Wisp by wintry blasts oft tossed,
Plucky, A to Izzard;
Famished, fain for crust or crumb,
Fed, with cheer repaying—
Thanks, friend Junk, for having come;
Aye, and thanks for staying.
Aries—in "A Line o' Type or Two."

Cedar Waxwing

Length about seven inches; back grayish brown; breast same, changing to yellowish color on lower part; wings gray; tail gray, with yellow band across end; nest made of bark, grass, moss, etc., built in a tree—usually a fruit or cedar tree; eggs dull bluish white specked with black, four or five in number.

The cedar waxwing is a modest bird, quiet and gentle in manner and subdued in dress. His plumage is a soft grayish brown, the only spots of color being the yellow band across the end of the tail and a small red spot on the feather tip of each upper wing. These red spots resemble drops of sealing wax, and it is from this resemblance that the bird receives its name. The head of the waxwing is attractive because of the high, pointed crest and velvety black chin and forehead.

Dr. R. W. Shufeldt
Cedar Waxwings

These birds are very sociable and are usually seen in flocks feeding upon small wild fruits or resting quietly in a tree. They are very quiet in their movements and utter no sound save the almost whispered note "twee-twee-zee."

They nest late in the season. Not until near the end of June do they give up their flocking habit and live in pairs. Both male and female provide for the young.

These birds are found in most parts of eastern United States. Although it is believed that many of them migrate in the fall, a large number remain north during the winter. They are valuable as insect destroyers, for they eat grubs, worms in orchards, and elm beetles found on our shade trees and in our forests.

INSECTS

CHILDREN will notice the grasshoppers and crickets, the spiders spinning their webs, etc.

During the early part of September they may be on the lookout for caterpillars. The tiger caterpillar is one of the most satisfactory, as the children may see it spin its cocoon, and in the spring see the moth. The brown and black caterpillars—the woolly bears—may be studied, but they are not so successfully kept as the other.

The cabbage butterfly may be watched in its various stages of development and proves to be very interesting subject matter.

Later in the fall encourage the children to look for the cocoons of the Cecropia moth. These may be brought into the room, and in the spring the children will be delighted with the beautiful moths flying about the room.

THE GRASSHOPPER—A Primary Lesson Plan

I. Problem: To have children become better acquainted with the grasshopper and its habits.

II. Teacher's Aim: To lead children to appreciate the grasshopper, how he lives and works.

III. Topical Outline: Habitat, Description, Habits, (food-getting, movement, respiration, noises), Life history.

IV. Materials: Good specimen of the insect. Reading Lesson: "Mrs. Garden Grasshopper," "The Ant and the Grasshopper." Good diagrams and magazine descriptions.

Subject Matter	Method
I—Field Trips	**I—Field Trips**
A. Things observed. 1. Trees, flowers, bodies of water, blue skies, birds, butterflies, bees, grasshoppers, etc.	How many like to go on walks? What do you see when you go on walks? Let us think of all the little fellows we sometimes see when we are out of doors. Who are they?
II—The Grasshopper	**II—The Grasshopper**
A. Habitat. 1. Fields; on plants, shrubs and grass. 2. Along any pathway or sidewalk.	A. How many have ever seen a grasshopper? (Show live specimen.) Where have you seen one? Lead children to realize that it can be found almost anywhere if they are only observing. Where is the little fellow's home?
B. Description. 1. Head—small. 2. Body—long. 3. Legs—fore are short; the hind legs are long (for hopping).	B. How do you know it is a grasshopper? What parts make up your body? What parts make up the grasshopper's body? What is the size of its head? Body? What difference is there between the fore legs and the hind legs? Why are the hind legs longer?
C. Habits. 1. "Spits tobacco."	C. How many have ever watched one of these little fellows? What did you see it do? (From this last question, children will develop other questions as the occasion demands and as things become interesting to them.)
2. Flies. 3. Hops.	People can move only by walking; how can the grasshopper travel? What is it that makes him hop? (Have children look at legs to see which are longer). That is why he can hop.
4. Makes music.	How many of you have heard his song? What kind of sound does he make? How does one make music with a violin? (Rubs bow across

a. Rubs hind legs against wings.

strings.) The grasshopper makes music in somewhat the same way. Of course he does not have a violin but he has these (show legs) and these (show wings). What might he do with these legs and wings to make the noise he does?

5. Breathing.
   a. Small opening in side of body.

What must every living creature do in order to live? What must the grasshopper do? Explain to class how he breathes and show the small openings on the side of the abdomen. Have them observe the insect for the purpose of seeing it breathe, by observing the movement of the abdomen.

6. Food-getting.
   a. Grass.
   b. Leaves.
   c. Any other vegetation.

   (Here Aesop's fable, "The Ant and the Grasshopper," may be introduced as a reading lesson.)

What must you have every day to make you live and grow? What is it that the grasshopper could get for his breakfast and dinner? Are you sure he eats grass and leaves? How could you find out? (Keep a living specimen in room and supply it with grass and leaves and let pupils observe it. A box screened from above, having a sliding glass panel for observation will permit the children to see the insect devour the food.) What would happen if he did not do these things — breathe, eat, etc.? Lead children to see that the same things are essential to the life of any creature. What can we do with the grasshopper? (Children may suggest that it be kept so that they can observe it.) What things would you like to see while we have him here?

D. Review. (Conclusion)

D. Children observe, then check facts developed in lesson.

The Grasshopper

He jumps so high in sun and shade,
  I stop to see him pass,—
A gymnast of the glen and glade,
  Whose circus is the grass!
The sand is 'round him like a ring,—
  He has no wish to halt,–
I see the supple fellow spring
  To make a somersault!

Though he is volatile and fast,
  His feet are slim as pegs;
How can his reckless motions last
  Upon such slender legs?

Below him lazy beetles creep;
  He gyrates 'round and 'round,—
One moment vaulting in a leap,
  The next upon the ground!

He hops amid the fallen twigs
  So agile in his glee,
I'm sure he's danced a hundred jigs
  With no one near to see!
He tumbles up, he tumbles down!
  And, from his motley hue,
'Tis clear he is an insect clown
  Beneath a tent of blue!

William Hamilton Hayne.

Mrs. Green Grasshopper

(A Nature Story)

Mrs. Green Grasshopper had built her home in the rear of Silvia's garden and was singing very joyously. Little Silvia,

who was not much taller than you, or much bigger, was wondering what Mrs. Green Grasshopper was so happy about. She asked her mother, who was baking in the kitchen, but Mother told her she did not know, but to ask Big Brother, who was going to college; so when Big Brother came home, Silvia was awaiting him at the gate with a hug. As soon as Big Brother had put away his cap and books Silvia coaxed him to the back steps to tell her the story of Mrs. Green Grasshopper, who was living in the back yard. Big Brother, who had been watching the "brothers" and "sisters" as well as the "cousins" of the grasshopper, told Silvia that Mrs. Grasshopper was glad and singing because she had just buried her first eggs in the ground. "Why," said Silvia, "I never knew that Mrs. Grasshopper could sing; I thought only the father and the brothers of the family sang. Let's go and ask Mrs. Grasshopper and see what she has to tell us."

Mrs. Green Grasshopper received them very kindly and excused herself for having built her home in Silvia's back yard, but of course Silvia was glad that Mrs. Grasshopper had done so. Mrs. Grasshopper informed them that both Mr. and Mrs. Green Grasshopper sang and that it was the only family in which both could sing. Mrs. Green Grasshopper also said, "Who would not be happy, having just buried the first eggs?" Silvia replied that Big Brother had told her that, but that she did not believe him. "How," she asked, "do you bury them?" "With my little sword," chirped Mrs. Grasshopper, and held a queer sword-like thing at the end of her body, opening it so that Silvia could see several blades. Mrs. Grasshopper chirped, "With these I dig and dig and dig a hole in the ground, then I let the egg slip into the hole and cover it. Now, don't I have all the reason in the world to be happy? I must go and get some food now," she added; "come again when my family is grown, a little later in the summer, and I shall be proud to show it to you."

With these words she hopped from bean to bean and disappeared under a rock at the gate. Silvia put a stick into the ground so she would remember where to look for Mrs. Green Grasshopper and her family. Then she thanked her brother for the story he had told her, went into the house, and read the story of "The Ant and The Grasshopper."

J. A. Ernest Zimmermann and Mabel Ouzts.

The Cricket

Have a cricket or a good picture of one for class inspection.

Color—Rusty brown.

Homes—Beneath a stone or clod in a field, and, in winter, in warmest chinks behind a country hearth.

Feeding Habits—Like those of grasshopper. They are attracted by wet clothing, and often gnaw holes in wet woolen garments.

Movement—Hop.

Sounds or Calls—Chirps. They have often been heard to call, this call being regularly answered by another, although Mr. Cricket is the only vocal one.

Crickets are like grasshoppers in life story, eggs, feeding habits. A few should be kept for some time in vivarium. Differ from grasshopper in color, in food, which is more various, and also in its place of residence.

Wood gives this account of a field cricket: "It is a noisy creature, inhabiting the sides of hedges and old walls and making country lanes vocal with its curious cry. It lives in burrows made at

the foot of hedges or walls and sits at their mouth to sing. It is a very timid creature and on hearing or perchance feeling, an approaching footstep, it immediately retreats to the deepest recesses of the burrow where it waits until it imagines the danger to have gone by. Despite its timidity, however, it seems to be combative in no slight degree, and if a blade of grass or straw be pushed into its hole, it will seize the intruding substance so firmly that it can be drawn out of the burrow before it will loosen its hold.

Lura M. Eyestone.

Lessons on the Cricket Fiddler

Sometimes if you listen—listen
When the sunlight fades to gray,
You will hear a strange musician
At the quiet close of day;
Hear a strange and quaint musician
On his shrill-voiced fiddle play.

He bears a curious fiddle
On his coat of shiny black,
And draws the bow across the string
In crevice and in crack;
Till the sun climbs up the mountain
And floods the earth with light,
You will hear this strange musician,
Playing—playing all the night.

Sometimes underneath the hearthstone,
Sometimes underneath the floor,
He plays the same shrill music—
Plays the same tune o'er and o'er;
And sometimes in the pasture,
Beneath a cold, gray stone,
He tightens up his sinews,
And fiddles all alone.

It may be, in the autumn,
From the corner of your room
You will hear the shrill-voiced fiddle
Sounding out upon the gloom;
If you wish to see the player,
Softly follow up the sound,
And you'll find a dark-backed cricket
Fiddling out a merry round!

Henry Ripley Dorr.

ANIMALS

The Chipmunk

THIS pretty squirrel is well fitted for life in the woods because the stripes along his back look like twigs or sticks and thus hide the little fellow. There is a black stripe along the middle of the back and on each side of this a broad gray stripe and then two black ones, with a pale buff or whitish stripe between them. The sides below are reddish brown and the under parts whitish.

The chipmunk's eyes are large and are placed on the widest part of the head so that he can see behind, at the sides, in front and above all at once; thus he is able to see an enemy in any direction.

The chipmunk is called a ground squirrel because he lives mostly on the ground; but he is a good climber, if he needs to be, and is often seen in the oak trees gathering sweet acorns. He is fond of fruit, nuts, apple seeds, cherry pits and grain. He learns to like peanuts and may thus be tamed, making a charming pet. He has in front two pairs of long, strong, gnawing teeth, one pair above and one below. He has pouches in his cheeks in which he can carry food. These pockets when filled give him the appearance of having the mumps.

The chipmunk has his home in a burrow which he digs. He never leaves the soil about the entrance, as does the woodchuck, but carries it far away. He is very wise in making his home for there may be two or three different entrances to the burrow and each one hidden under a tree root or the edge of a stone. Down below the reach of frost the burrow widens into a comfortable big chamber which has a bed of grass and in which food is stored for the winter. The chipmunk is a provident little fellow and may be seen in early fall very busily gathering nuts of various kinds, for his winter food. Early in November he suddenly disappears and we know that he has gone into his burrow for his long winter's sleep. It is the habit of the chipmunk to sleep from November until late in March,

although he may awaken a few times in order to take a lunch of the stored nuts.

The mother chipmunk lives in a burrow by herself and in May she usually has a family of four little ones which are blind at first but which become very active and learn to take care of themselves by July. The father chipmunk pays no attention to his family but lives alone in his own burrow.

Keystone View Co.

Chipmunk

The chipmunks say many things to each other which we do not understand. They can cluck and chatter and squeal in a very lively manner, and are most companionable little creatures. It is a pretty picture to see a chipmunk sitting up, with his tail curled up his back, holding a nut in both his little hands while he skillfully gnaws off its shell.

Presenting the Lesson on the Chipmunk

Call attention to the size and color of the chipmunk. Point out that he can conceal himself easily because of his color. Mention other animals that take on the appearance of their surroundings, for the purpose of concealment and protection. Discuss the habits of the chipmunk. Describe his home. Pupils will be interested in learning that the Latin name from which the word "chipmunk" comes, means steward. They will readily see how he got his name from the fact that he lays up supplies for the time when food is not plentiful. Explain that he stores food for spring rather than winter, when he is inactive. Have pupils find out what is meant by hibernating and learn what animals hibernate. Compare the chipmunk with the red squirrel and point out similarities and contrasts.

Anna Botsford Comstock.

The Squirrel

Ask pupils to watch the squirrel in the woods or park. Give several definite questions about his habits, activities, etc. Where does the squirrel live? (*Usually has two homes, one for summer built out of twigs, grasses, leaves, etc., in the branches of the tree where the young are raised; the one for winter is built in the trunk of a hollow tree, where food is stored.*) How does the squirrel get up the trees? From tree to tree? Position of tail in taking these flying leaps. Tail used as sail and rudder. Call attention to squirrels' movements. Draw out words which best describe them.

Comstock Publishing Co.

Red Squirrel

What does the squirrel eat? If there is a caged squirrel in the classroom, let the children experiment. Where does the squirrel find its food? How does it get at the kernel of the nut? How do we get at the kernel of a nut? Where are

the squirrel's nut crackers? What does this tell us about the squirrel's teeth?

What covers the ground in the winter? How can the squirrel find its food then? How does it provide against the cold winter? Where does it hide its food? (*In hollow trees, often in ground.*) How does the squirrel sit when eating a nut?

How do the parent squirrels carry the little ones? (*Like a cat, in the mouth.*) Notice size and shape of squirrel's head; also position, size, shape of ears. Does the squirrel hear well? How do you know? Note size and position of eyes. Tell all you can about the teeth. Compare the length of its tail with length of body and observe position of tail in eating, running, jumping.

With older children take up respective characteristics of red and gray squirrels. What habits are common to both?

The Squirrel's Arithmetic

High on the branch of a walnut-tree
A bright-eyed squirrel sat.
What was he thinking so earnestly?
And what was he looking at?

The forest was green around him,
The sky blue over his head;
His nest was in a hollow limb,
And his children snug in bed.

He was doing a problem o'er and o'er,
Busily thinking was he;
How many nuts for this winter's store
Could he hide in the hollow tree?

He sat so still on the swaying bough
You might have thought him asleep.
Oh, no; he was trying to reckon now
The nuts the babies could eat.

Then suddenly he frisked about,
And down the tree he ran;
"The best way," he said, "without a doubt,
Is to gather all I can."

Annie Douglas Bell.

Oh, there's the squirrel perched aloft,
That active little rover;
See how he whisks his bushy tail,
Which shadows him all over.

Now view him seated on the bough
To crack his nuts at ease,
While blackbirds sing, and stock-doves coo,
Amid the neighboring trees.

The Woodchuck

A full-grown woodchuck is about two feet long, heavy and thick-set, with short, strong legs; his hair is thick and yellowish gray or blackish, and his feet are black. His home is a hole in the ground called a burrow. He digs the burrow with his forefeet and pushes the earth out with his hind feet. He first digs outward, then upward, so that water cannot get into his home, and leaves the dug-out earth at the entrance of the hole. It is interesting to know that while he is digging he can shut his ears.

Comstock Publishing Co.

Woodchuck

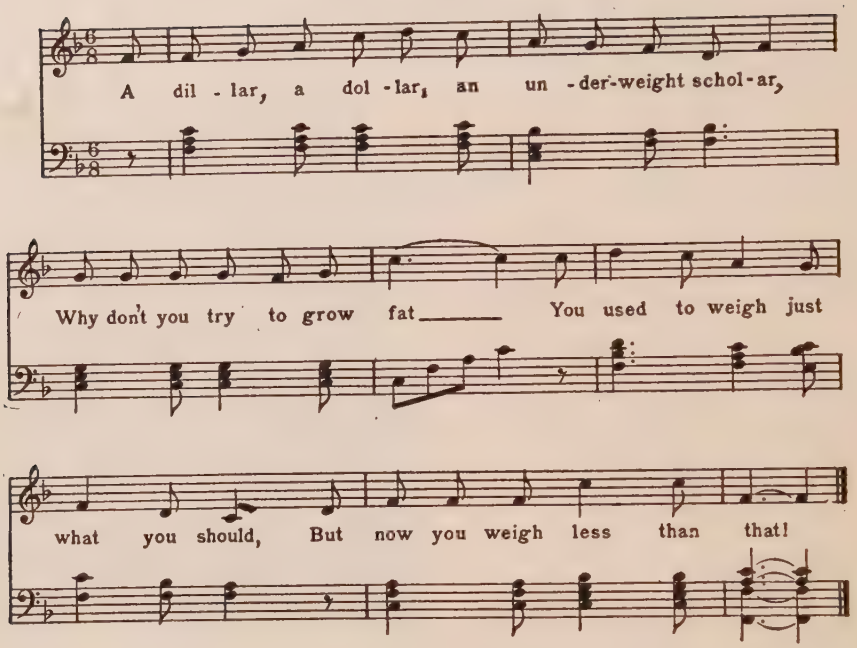
The woodchuck feeds for the most part on clover and grass; he is also fond of garden vegetables. In the autumn he becomes very fat and spends the winter in his burrow in a long sleep. During the winter he takes no food but lives upon the fat stored up in his body. In the early spring he comes out of his burrow and begins searching for food.

Questions for Pupils

Describe the appearance of the woodchuck. Where does the woodchuck make his home and how does he make it? Upon what does the woodchuck feed? Tell about some of his habits. Discuss his value to man.

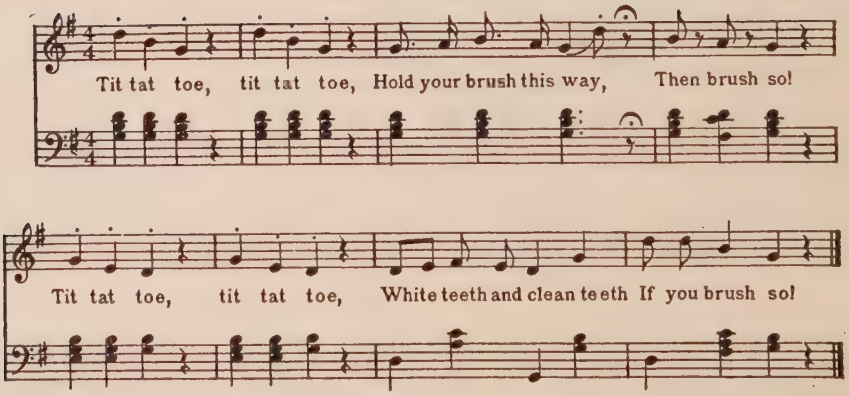
Anna Botsford Comstock.

A DILLAR, A DOLLAR


A dil - lar, a dol - lar, an un - der-weight schol - ar,
Why don't you try to grow fat_____ You used to weigh just
what you should, But now you weigh less than that!

TIT TAT TOE

(Toothbrush Drill)


Tit tat toe, tit tat toe, Hold your brush this way, Then brush so!
Tit tat toe, tit tat toe, White teeth and clean teeth If you brush so!

Hygiene

THROUGHOUT all the grades the teaching in hygiene centers around the following program:

1. Measuring and weighing.
2. Co-operation from the home, the family physician, the attendance department, and the school physician and school nurse, where such services are furnished.
3. Teaching health habits.
4. School lunch for educational and nutritional purposes.
5. Special health classes for seriously underweight children.
6. Co-operation from the physical director, if one is available.
7. Expression in school work through songs, posters, games, language, dramatization, drawing and construction work, and cooking classes.

Weighing and Measuring

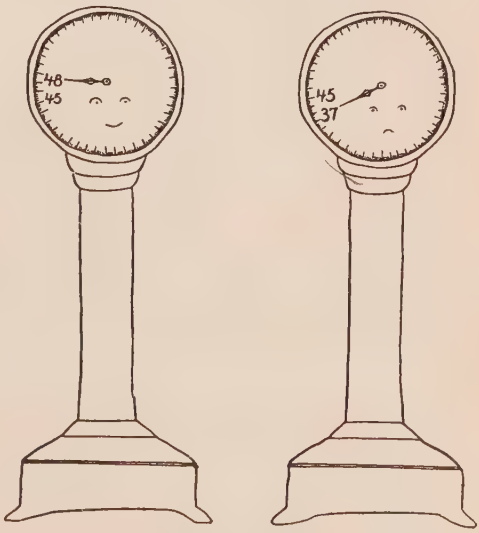
Weigh each child once a month, and measure him at least twice a year. Let each pupil make a weight chart for himself or have a Class Record Sheet on which are the names of all the pupils, with the corresponding weight and height after each name. Such a method will stimulate pupils to practice health habits.

It is desirable to send regularly to parents a card showing the child's height and weight. One school system has a card on one side of which is a place for two years' records and on the other the Rules of the Game, the habits which each child needs to form to gain in weight and be healthy.

Devices for Stimulating Interest in Weight

1. Each child has an individual clock with two hands, one red and one blue. On the inner circle arrange the pounds in order, similar to the numbers on the face of a clock. The red hand marks the "average normal" weight; the blue hand moves each month to indicate the actual weight.

2. Each child cuts out of paper a flight of stairs. Color one of these stairs to indicate normal weight. A paper figure representing the child's weight is moved



Weight Poster

up or down as the scale indicates, showing his relation to normal.

3. Cardboard thermometers in the lower grades and graphs in the upper grades may be used to interest children

4. Draw on the board a Hill of Health. Indicate with paper figures the position of the different pupils in the uphill climb. At the top of the hill is the flag of health. The pupils who have reached the top reach out hands to those below.

5. Divide the children weighed into three groups:

a. The white group—These children of average normal weight and over (overweight is not emphasized unless the child is fifteen per cent overweight).

b. The blue group — Those children who are not quite up to the normal average and yet are not ten per cent or more below.

c. The red group—Those children who are ten per cent or more under the normal average.

The game is to turn the reds into blues and the blues into whites. Each child knows to which group he or she belongs, as at each weighing the teacher will give the child a strip of gummed paper of the correct color to paste on the lower right-

BOYS

Height (inches)	5 years	6 years	7 years	8 years	9 years	10 years	11 years	12 years	13 years	14 years	15 years	16 years	17 years	18 years	19 years
38	34	34													
39	35	35													
40	36	36													
41	38	38	38												
42	39	39	39	39											
43	41	41	41	41											
44	44	44	44	44											
45	46	46	46	46	46										
46	47	48	48	48	48										
47	49	50	50	50	50	50									
48	___	52	53	53	53	53									
49	___	55	55	55	55	55	55								
50	___	57	58	58	58	58	58	58							
51	___	___	61	61	61	61	61	61							
52	___	___	63	64	64	64	64	64	64						
53	___	___	66	67	67	67	67	68	68						
54	___	___	___	70	70	70	70	71	71	72					
55	___	___	___	72	72	73	73	74	74	74					
56	___	___	___	75	76	77	77	77	78	78	80				
57	___	___	___	___	79	80	81	81	82	83	83				
58	___	___	___	___	83	84	84	85	85	86	87				
59	___	___	___	___	___	87	88	89	89	90	90	90			
60	___	___	___	___	___	91	92	92	93	94	95	96			
61	___	___	___	___	___	___	95	96	97	99	100	103	106		
62	___	___	___	___	___	___	100	101	102	103	104	107	111	116	
63	___	___	___	___	___	___	105	106	107	108	110	113	118	123	127
64	___	___	___	___	___	___	___	109	111	113	115	117	121	126	130
65	___	___	___	___	___	___	___	114	117	118	120	122	127	131	134
66	___	___	___	___	___	___	___	___	119	122	125	128	132	136	139
67	___	___	___	___	___	___	___	___	124	128	130	134	136	139	142
68	___	___	___	___	___	___	___	___	___	134	134	137	141	143	147
69	___	___	___	___	___	___	___	___	___	137	139	143	146	149	152
70	___	___	___	___	___	___	___	___	___	143	144	145	148	151	155
71	___	___	___	___	___	___	___	___	___	148	150	151	152	154	159
72	___	___	___	___	___	___	___	___	___	___	153	155	156	158	163
73	___	___	___	___	___	___	___	___	___	___	157	160	162	164	167
74	___	___	___	___	___	___	___	___	___	___	160	164	168	170	171

GIRLS

Height (inches)	5 years	6 years	7 years	8 years	9 years	10 years	11 years	12 years	13 years	14 years	15 years	16 years	17 years	18 years
38	33	33												
39	34	34												
40	36	36	36											
41	37	37	37											
42	39	39	39											
43	41	41	41	41										
44	42	42	42	42										
45	45	45	45	45	45									
46	47	47	47	48	48									
47	49	50	50	50	50	50								
48	___	52	52	52	52	53	53							
49	___	54	54	55	55	56	56							
50	___	56	56	57	58	59	61	62						
51	___	___	59	60	61	61	63	65						
52	___	___	63	64	64	64	65	67						
53	___	___	66	67	67	68	68	69	71					
54	___	___	___	69	70	70	71	71	73					
55	___	___	___	72	74	74	74	75	77	78				
56	___	___	___	___	76	78	78	79	81	83				
57	___	___	___	___	80	82	82	82	84	88	92			
58	___	___	___	___	___	84	86	86	88	93	96	101		
59	___	___	___	___	___	87	90	90	92	96	100	103	104	
60	___	___	___	___	___	91	95	95	97	101	105	108	109	111
61	___	___	___	___	___	___	99	100	101	105	108	112	113	116
62	___	___	___	___	___	___	104	105	106	109	113	115	117	118
63	___	___	___	___	___	___	___	110	110	112	116	117	119	120
64	___	___	___	___	___	___	___	114	115	117	119	120	122	123
65	___	___	___	___	___	___	___	118	120	121	122	123	125	126
66	___	___	___	___	___	___	___	___	124	124	125	128	129	130
67	___	___	___	___	___	___	___	___	128	130	131	133	133	135
68	___	___	___	___	___	___	___	___	131	133	135	136	138	138
69	___	___	___	___	___	___	___	___	___	135	137	138	140	142
70	___	___	___	___	___	___	___	___	___	136	138	140	142	144
71	___	___	___	___	___	___	___	___	___	138	140	142	144	145

Prepared by Bird T. Baldwin, Ph. D., and Thomas D. Wood, M. D.

Courtesy of THE AMERICAN CHILD HEALTH ASSOCIATION

Height—Weight—Age Tables

1. **Take the height first.** Nail an accurate measure on the wall. Two yardsticks, a new tape measure, or a drawn scale will serve. Let the child stand, without shoes, flat against the wall, with heels, shoulders, and head touching the wall, and place a right-angled piece of wood (a chalk box will answer) firmly over his head and against the measuring scale.
2. **Next, what is the child's age?** Take the nearest birthday.
3. **Then, consult the chart for the proper weight for this child's age and height.** First find the height in the left column and follow across the chart to the appropriate age column. The figure so found is what this child should weigh.
4. **Now weigh the child.** Have the child, in indoor clothing but without shoes, stand in the center of the scale platform.
5. **Next, the record.** Enter the weight on the classroom weight record.
6. **Since this chart is chiefly for its educational value, the health lesson is the most important part of the procedure.** Emphasize the need of weight-gains each month. Study foods and their relation to growth. Study health habits and their effect upon the weight curve.

hand corner of his home record card. When the child changes from one color to another, the old strip is replaced by one of the new color.

Prepare a large chart monthly to show the percentage of children in each group.

Inspection

Inspect each child every morning for cleanliness—clean hands and face, clean finger nails, clothing, tidy hair, and the observance of such other rules as the teacher may care to add. Older pupils may sometimes act as inspectors. Keep

	FIRST WEEK					SECOND WEEK					THIRD WEEK					FOURTH WEEK				
	Hands	Nails	Teeth	Handkerchief	Milk (Drinking required amount)	Hands	Nails	Teeth	Handkerchief	Milk (Drinking required amount)	Hands	Nails	Teeth	Handkerchief	Milk (Drinking required amount)	Hands	Nails	Teeth	Handkerchief	Milk (Drinking required amount)
Monday...	•	•	•	•																
Tuesday...	•		•		•															
Wednesday	•	•	•		•															
Thursday.	•	•	•	•	•															
Friday...	•	•	•	•	•															

Mary E. Spencer

Chart for Daily Inspection Record

an Honor Roll, giving stars or some other mark of credit to those pupils who measure up to standard on the rules chosen. A general cleaning-up period should follow inspection, if necessary. It is suggested that the teacher have soap, washcloths, towels, and a supply of toothpicks for cleaning finger nails, at school.

Devices for Inspection

1. Encourage group rivalry by row competition.

2. Small health flags may be flown at the side of each desk when the occupant has come to school with "clean hands and face, brushed hair, clean finger nails, clean teeth, and the assurance that he has slept with the windows open and has eaten the right kind of breakfast."

3. *Training for the Race.* Place enormous cardboard letters spelling HEALTH across one side of the schoolroom. In these have little holes punched, and from some of the letters hang little white tags bearing names. Every Monday the race begins. All those who have perfect inspection reports hook their tags in H. On Tuesday those perfect can progress to E; on Wednesday to A; and so on. Those in best training, passing T on Friday, win the race and get a gold star on the last H. In this contest girls may compete against boys.

4. *Home Runs for Health.* Divide the room into two teams. On the blackboard draw the diagram of a baseball diamond. First base is clean hands, faces, teeth, and finger nails; second base, clean blouses, dresses, and ties; third base, well-brushed hair and clean shoes; home plate, drinking milk. There are five innings, one for each day in the school week, and the incentive is to score a home run every day.

Health Habits

As the basis for teaching right habits of living use the following "Rules of the Health Game":

1. A full bath more than once a week.
2. Brushing the teeth at least once a day.
3. Sleeping long hours with windows open.
4. Drinking as much milk as possible, but no coffee or tea.
5. Eating some fruit or vegetables every day.
6. Drinking at least four glasses of water a day.
7. Playing part of every day out of doors.
8. Bowel movement every day.

The Modern Health Crusade also furnishes an effective system of training in good health habits. There are four sets of Crusade chores, two of which are here given. Information regarding the course of health teaching by means of the Modern Health Crusade, together with the forms and Crusade Manual may be secured from The National Tuberculosis Association.

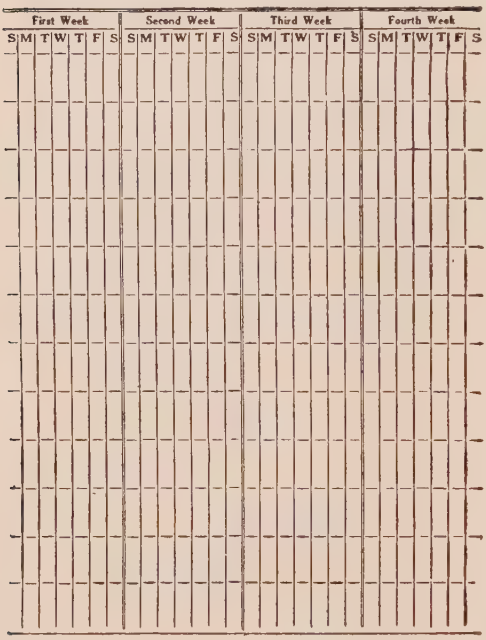
Daily Chores—4th Grade

1. I washed my hands before each meal. I cleaned my finger nails to-day.

2. I brushed my teeth after breakfast and the evening meal.

3. I carried a handkerchief and used it to protect others if I coughed or sneezed.

4. I tried to avoid accidents to others



Health Chore Card

and myself. I looked both ways when crossing the street (road).

5. I drank four glasses of water but no tea, coffee, nor any harmful drink.

6. I had three wholesome meals including a nourishing breakfast. I drank milk.

7. I ate some cereal or bread, green (watery) vegetable and fruit, but ate no candy nor "sweets" unless at the end of a meal.

8. I went to toilet at my regular time.

9. I tried to sit and to stand straight.

10. I was in bed eleven hours last night, windows open.

11. I had a complete bath and rubbed myself dry on each day of the week checked (x).

Daily Chores—6th Grade

1. I gave careful attention to personal cleanliness and neatness of appearance to-day. I tried to keep my surroundings sightly and sanitary.

2. I sought to keep the ventilation good and the temperature under seventy degrees in every room I occupied.

3. I tried to be cheerful, straighforward and clean minded; to do one thing at a time and the most important thing first.

4. I was careful to do nothing to hurt the health of anyone else. I played fair. I did willingly at least one kind act for another person.

5. I used no tea, coffee, nor any harmful drink; no tobacco in any form, nor any injurious drug.

6. I tried to have a "balanced" diet, including energy-making, tissue-building and regulating foods. I was careful not to overeat but tried to keep my weight right.

7. I held reading matter not less than twelve inches from my eyes. I did not read lying down or with straining light or facing the light.

8. I gave proper attention to elimination.

9. I played or exercised for at least an hour in fresh air, avoiding over-fatigue. I breathed deeply and was careful to keep good posture.

10. I was in bed ten hours last night, windows open. I did not allow a pillow to make me "round-shouldered."

11. Besides bathing this week, I washed or otherwise thoroughly cleaned my hair and scalp on each day checked.

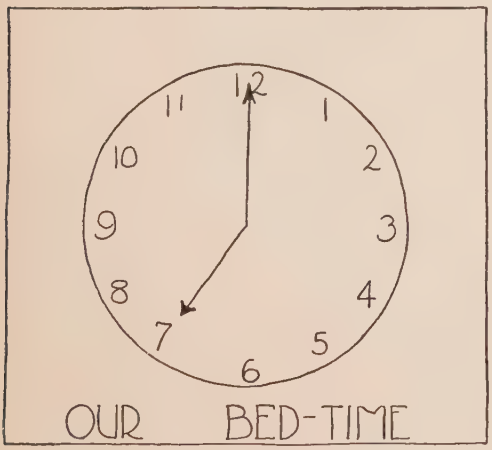
Repetition is necessary in establishing any health habit and the same ones need, therefore, to be stressed in all the grades. Be careful, however, to avoid nagging and so cause the child to form a dislike for the subject. Rather, approach the subject from a new angle in the different grades. For example, a child in the first grade may learn rhymes and songs about vegetables as a food; in the second grade he may read stories and write orig-

inal compositions about vegetables, play health games, and make health booklets; in the third grade he may dramatize a story about vegetables, make health posters, write slogans, rhymes, and stories.

Adapted from Department of the Interior Bulletins—"Health Education, No. 10" and "School Health Studies, No. 3."

HYGIENE IN THE PRIMARY GRADES

THE work in hygiene in the primary grades should be simple and informal. As opportunity arises, give practice in establishing such essential habits as using individual drinking cups, correct posture, washing hands before meals and after going to the toilet, etc. Instruct the child in correct habits of living and



Bedtime Poster

impress these facts upon him through the use of rhyme, song, story, and dramatization. Give him also opportunity to express the rules he has learned in handwork, paper cutting, and poster work. For example, let him make clay models of fruit and vegetables that he has learned are good for him; paper cuttings of articles that every child should use and have for his very own, such as drinking glass, toothbrush, handkerchief, etc. During seat work period occasionally write on the board such sentences as the following:

I drink milk but no tea or coffee.
Vegetables are good for me.
I sleep with windows open.

and have pupils build these sentences on the desks with their cards.

HEALTH STORIES

MOTHER NATURE'S WONDER BROOMS

ONE morning Mary awoke with a dreadful cold. Her eyes and nose smarted and burned and water ran from them. Her throat felt hot and dry and she sneezed and snuffled constantly. She was very miserable.

Her mother sighed. "Jerry will have a cold, too, by night," she said.

"But why should he?" asked their father.

"You know they always do the same things," said their mother, "and when one has a cold the other always gets it."

"Well, right now they can stop being so much alike and always doing the same things," declared their father. "Do you *want* to catch Mary's cold, Jerry?"

"No-no," said Jerry, a little afraid Mary would think him a coward.

"Do you want Jerry to catch your cold, Mary?"

"Oh, no, Daddy, I don't want him to feel as badly as I do," sniffled Mary.

"Then he shall not have it," said Daddy firmly. "Jerry must stay out of Mary's room until I tell him he may come in."

"Oh dear, no!" cried Mary and Jerry at the same time, "we want to be together."

"Do you feel like playing?" asked Daddy.

"No," said Mary.

"And do you want to bother poor Mary with your noisy play?" he asked Jerry.

"Oh, no," cried Jerry.

Then *I* think you will be able to play together much more quickly, if you stay out of the room and let Mary get well as fast as she can," said Daddy.

Poor twinnies! They were very sad

at being parted, but of course Daddy knew best. Next morning Mary felt better, so Daddy took Jerry on his knee and sat down by Mary's bed to tell them a story.

"Long, long ago when the world was being made, Mother Nature gave her children many useful and beautiful gifts. It took her a long time to get things just right, for she could not be sure how things would do, until they had been tried.

"After she gave something to the people she would let them try the gift for a while, then she would call them together and find out how they liked her gift. But she had to be very careful and very, very wise. For people grumbled and complained then, just as they do now. Nothing ever suited them exactly. Mother Nature could tell, though, whether her gifts were good, by the way they were used, even if the people did complain.

"After she gave them noses to breathe with, she waited a few days, then she called the people to her and asked how they liked their noses.

"My! how they did grumble! Some said very rude and foolish things. One man said he could have made a much better nose. Another said his nose stuck out too far, and was in the way. A woman said it spoiled her looks; and so on and so on. But when they were all through talking, Mother Nature said: 'I see but one thing wrong with your noses; that is, that too much dirt and dust gets into your throat and lungs. So I will put brooms in your nose to catch the dirt and sweep it from the air.'

"And sure enough, everybody's nose at once had brooms of stiff hairs in them.

"'And I will give your noses something else to do, since you are not satisfied,' went on Mother Nature; 'you will now be able to smell good things and bad.'

"That is how we got our noses, with the brooms of hair in them, and the wonderful gift of smell.

"And though the woman told Mother Nature her nose spoiled her face, it really gives form and beauty to our faces. More than that, our noses stop many a knock that would hit our eyes, if our noses were not there.

"But the most important thing your nose is for, is breathing. Your mouth was never meant to breathe through. It was made to eat, drink, and talk with. It does not have two long, warm tunnels for the air to travel through and get warm before it reaches the lungs; nor does it have little hair-brooms to catch dirt from the air. And of course, besides dirt, there are many, many disease-germs in the air. You would not catch colds half so easily if you always remembered to use your nose instead of your mouth for breathing.

"Your throat and tonsils are covered with very thin, tender skin which is always warm and wet, and makes a fine place for germs to settle. If you let germs get that far into your body, they will find it very easy to get into mischief and make you ill; but if you breathe through your nose the little hair-brooms will catch bad germs. And then you should take your handkerchief and clean your nose and its brooms. For if you let those brooms get full of dirt, pretty soon they cannot hold any more, and the air will go into your throat full of dirt and germs.

"Of course your handkerchief should be clean—a dirty one would only make your nose dirtier. And never, *never* put your fingers into your nose. It is a very dirty habit and a dangerous one. For you can never be sure what kind of germs you may get on your fingers. Then, when you eat or put your fingers on your lips or into your mouth, as you do many times a day, you put those germs into your mouth. Always wrap your handkerchief around your finger to clean your nose.

"There was once a little girl who picked up a pretty handkerchief which she saw on the street. She played with it, and put it to her face several times to smell the perfume on it. A few days later the little girl became very sick and

a doctor was sent for. He said she had diphtheria and asked her if she had been playing with anyone who had sore throat. But the little girl had not. Just then the mother put a clean handkerchief on the pillow beside her sick little girl. The doctor noticed that the handkerchief was linen, covered with lace and embroidery. He picked it up and looked at it, much surprised to see so fine a handkerchief in such a poor home. The mother then told him that her little girl had found the handkerchief on the street.

"The little girl was very sick, so the doctor did not scold, but that afternoon he called on another patient who had diphtheria. This one was a woman who was getting better. The doctor asked the woman if she had lost a handkerchief. The woman said she had, and that it was a very good one, with lace and embroidery. The doctor did not tell her where her handkerchief was, for he knew she would feel badly to know that it had made the little girl sick.

"The little girl was very ill, and it was a long time before she could run and play again. When she was able to sit up, the doctor told her how the lady's handkerchief had carried diphtheria germs. He said that though it was a very pretty handkerchief it would have been far better not to have picked it up, for then she would not have been sick.

" 'But,' said the little girl, 'it was clean.'

" 'No, my dear, when a handkerchief has been used once by another person, it is *not* clean,' said the doctor.

" 'Then I should not trade handkerchiefs with the other girls, should I?' said the little girl.

" 'Oh no—not even with Mother or Father,' answered the doctor, 'for you may catch colds from them.' "

"Well," said the twins, when the story was finished, "I guess we won't trade handkerchiefs any more."

"There are other things your handkerchiefs are for," their father went on. "It should be held over your nose and mouth when you sneeze or cough, so that you will not give other folks your cold. You see, every time you cough or sneeze, you throw little drops of water from your nose and mouth, and when you have a cold, these droplets are full of cold germs.

"Your handkerchief should also be held over your nose and mouth when some one else carelessly coughs or sneezes without using their handkerchief. In that way you keep their germs from getting into your nose and mouth.

What Your Nose Does for You
Warms the air you breathe
Moistens the air
Warns when air is impure
Acts as a strainer
To keep it clean and so guard against disease—
Use your handkerchief

"Now I did not keep Jerry out of Mary's room yesterday because I feared he would catch her cold just from being in here, but because neither of you knew how to take care of your nose," said Daddy.

"The next time one of you has a cold, you will know what to do, and if you do catch the other's cold, it will be your own fault.

'Remember to have a clean handkerchief with you every day—whether you are at school or at home. If Mother does not have clean handkerchiefs for you, ask her for clean cloths, or even paper towels or napkins, which can be burned.

"Your handkerchiefs do not have to be burned to kill the germs each time you use them, because Mother washes and boils and suns and irons them. The washing makes them clean and white, and boiling, sunning, and ironing kills the germs.

"Do you think you can remember all I have told you?" asked Daddy.

Mary and Jerry remembered almost everything, but it was a little hard at first. See if you can remember the rules. Here they are:

1. Never breathe through your mouth —use your nose.
2. Cover your nose and mouth when you cough or sneeze.
3. Cover your nose and mouth when some one else coughs or sneezes in your face.
4. Blow your nose and clean it several times a day.
5. Use only clean handkerchiefs (or cloths).
6. Never put your fingers in your nose.
7. Never use a handkerchief anyone else has used *even once.*

Questions on the Story

1. Why did Mother Nature put brooms in our noses?

2. What else did she give our noses? (Sense of smell.)

3. Why cannot your mouth breathe as well as your nose?

4. How did the little girl get diphtheria?

5. Why is it not safe to put your fingers into your nose?

6. Why did the twins' father keep Jerry out of Mary's room?

O. Grace Rose.

Mary's Cold

Mary caught a little cold,
  Which settled in her head;
But she was very careful
  And did not let it spread.
She sneezed into her handkerchief,
  She coughed into it, too;
She breathed fresh air into her lungs—
  Oh, she knew just what to do!

THE IMP AND THE IVORY GATES

Mary and Jerry and their mother and father were going camping. Such excitement! Such hustle! Mother told the twins that they might pack their own knapsacks. She wrote on a piece of paper all the things they would need. My! how important they felt as they packed their new brown knapsacks! But what a lot of things there were on that list,—stockings, pajamas, underclothes, comb and brush, toothbrush, soap, towels, wash cloths!

"Mary, I heard Father say we should take only what we cannot do without, when we are camping," said Jerry. "Let's take just one toothbrush for both of us to use. It's foolish to take two when we can get along just as well with one."

So that is what they did. A few minutes later Mother went into the bathroom to get her toothbrush and Father's, and there she saw Jerry's toothbrush hanging on its hook.

"Come here, Jerry," she called, "you have forgotten your toothbrush." Mary and Jerry came running.

"Oh, Mother-dear, we are smarter than you are," they laughed. "Father said we were to get along with just as little as possible, so we are taking only one toothbrush for both of us to use."

Mother frowned, then smiled, but said no more, for there was no time to talk.

When everything was ready, they took a street car and rode to the end of the line, away out in the country. They climbed a long hill and entered a big pine wood. Father chose an open place in the woods where the sun shone, for a camping spot.

The twins were so excited they laughed and sang till they were almost hoarse. They helped Father pitch the tent and carried pine boughs for the bunks. They gathered wood for the camp fire and carried water from the brook. Such fun! And how hungry they were!

When supper was over and the sun

went down, the twins began to feel tired. Long shadows came creeping up the hillside and the night wind whistled through the pines. They sat around the camp fire and the twins begged for a story.

"Tell us about the time bears got into your tent when you were camping in the mountains, Father," said Mother.

"Oh, no, please not at night," said Mary.

Just then an owl hooted like this—"who-who-who-whoee-ee-ee-ee-ee." The twins shivered and snuggled closer to Father and Mother.

"Yes," said Jerry, "we'd rather hear wild animal stories when the sun is shining. Tell us another story like the ones about the Wonderful Brooms, Mother." And so Mother began the story of "The Ivory Gates."

"Once upon a time there lived a little Imp, black as coal, and as wicked as he was black. He never slept and never was still. On his arm he carried a little iron pot. He never traveled without the iron pot, and always before starting out upon a journey, he went to see a friend of his, an old witch. From her he got Black Magic to put in the pot.

"As he traveled, what do you suppose he searched for? Ivory Gates:—Iron, steel, copper, wooden, even silver or gold ones did not interest him at all; he searched only for Gates made of ivory. And when he found one he examined it carefully from top to bottom.

"If the Gate was strong and straight, clean and shining, the Imp scowled and grumbled. But if there were dirty spots on it and it did not shine brightly, the Imp smiled and sang to himself. Then he dipped a brush into his iron pot, and touched the dirty, neglected places on the Gate with some of his black magic. The Imp never overlooked a dirty spot. He crawled inside as well as outside, and he looked up and down and all around every ivory post of which the Gate was made.

"Wherever the black magic touched, the spot turned black. And soon the black magic made holes in the ivory. The holes grew bigger and uglier and blacker every day, until at last the Ivory Gate was no longer beautiful or useful.

"Whenever the Imp passed that way, he chuckled in wicked glee at the mischief he had done. But after a while he began to be puzzled, for he found that some of the Ivory Gates that he had ruined, had been repaired. Of course

"On his arm he carried a little iron pot"

their beauty could never be restored (patched and mended things are never beautiful) but their usefulness was restored.

"My! that Imp was angry! He raged and fumed and roared! But of course raging did no good; it never does. One day he discovered that a Good Fairy was repairing the broken Gates, and so destroying the power of his black magic. This is what the Good Fairy did.

"Each Ivory Gate had a keeper, whose duty it was to guard and care for the Gate. The Good Fairy told the keepers they must travel to the Land of Magicians, with their Gates of Ivory. One of the magicians would then pass his magic wand over the Gates and thus break the spell of the black magic. Then he would

fill up the holes with ivory or silver or gold. The keepers obeyed the Good Fairy, and sure enough, they came back from the Land of the Magicians with their Gates mended and useful again. Then the Good Fairy gave to each keeper a wonderful brush and some magic paste. She told the keepers the paste would help the brush keep the Imp's black magic away. But the most important thing was for the keepers to scrub their gates *at least twice each day,* winter and summer, rain or shine, with the wonderful brushes she gave them.

"Now all went well as long as the keepers obeyed the Good Fairy. Two of the keepers were brother and sister. They took very, very good care of their gates, and had not had to travel to the Land of Magicians to have them repaired. One day Brother and Sister set out upon a journey. As they guarded their Ivory Gates night and day, of course they took the Gates with them when they traveled.

"When they were getting ready to go, Brother said, 'It is foolish to carry so much baggage. Let us take only one brush. We can keep both our Gates clean with one brush, as well as with two.'

"Sister agreed that they should not have too much to carry; so one brush was left at home. They had a very pleasant journey and came home happy.

"But one morning Brother found Sister weeping bitterly, because she had found an ugly little black hole in her beautiful Ivory Gate. The Good Fairy was sent for and came at once. She looked very grave when she saw the mischief the Imp had done. She asked Brother to tell her everything that had happened since her last visit to them. He did so, and when he told about their journey, the Good Fairy very quickly asked if they had taken their brushes with them.

" 'Oh, yes,' said Brother. 'Indeed, yes, Good Fairy. We took my brush and both used it. You see, we did not wish to have too much baggage to carry, so we left Sister's brush at home.'

" 'Ah,' said the Good Fairy—that was all, but she looked very sad, and Brother and Sister knew they had done something wrong.

"The Good Fairy then told them that no two Gates were made of exactly the same kind of ivory. She said the Imp knew this and always changed his black magic to suit each Gate. That is, some Gates were so strong that it would take very terrible black magic to ruin the ivory, while other Gates could be injured by the tiniest touch—weak or strong. The Imp, she said, was very clever and could make his black magic invisible. So some of it might stay on a Gate, unseen, for a long time until it could find mischief to do.

" 'And so,' the Good Fairy said, 'I am afraid that some of this black magic has been on your Gate, Brother. The ivory in your Gate looks very, very hard, and has not been hurt. But when Sister used your brush, some of the black magic must have been carried to her Gate where the ivory was not strong enough to withstand the power of the black magic.

" 'Besides, one brush was meant to take care of one Gate. You made your brush take care of two Gates, and so I am afraid it has had too much to do. You see, it is always better to do *one* thing well, than to try to do *two* things *half* well. I should have given the two of you but one brush to use in the first place, if I had not known that each of you needed one,' said the Good Fairy.

" 'Each Ivory Gate is made of twenty ivory posts—ten on one side of the Gate and ten on the other. I am sure one brush has enough to do to keep twenty ivory posts clean,' went on the Good Fairy, 'for each post must be perfectly clean; if one is neglected, the Imp's black magic will spread from that one post to the whole Gate.'

"Then the Good Fairy hurried Sister off to the Land of the Magicians to have the ugly hole repaired and the spell of the black magic broken. You may be sure that the Brother and Sister ever after obeyed the Good Fairy carefully."

The twins sighed happily as Mother finished the story. Then Mother began to ask questions.

"I wonder who can tell me what the real names were of all my story-people?" she asked. "First, what would you call the Imp?"

The twins did not know just what to call him, so Mother asked Father what he thought.

"Well, I may be wrong," said father, "but I think he might be named Lazy Bones."

"Right," smiled Mother. "Perhaps you can also tell us what his black magic was."

"Decay," answered Father promptly.

"Oh, Mother, *I* can name the magicians," cried Mary, "they were dentists!"

"Yes, and their magic wands were those tools they use," cried Jerry.

"And the Ivory Gates were teeth!" cried the twins together.

But neither of them could name the Good Fairy, so Father had to name her. He said her name must have been Care O' Teeth, and Mother said yes, it was.

"I can guess the names of the Brother and Sister, too," said Father.

"Oh, we know," cried the twins, "Mary and Jerry! And the wonderful brushes were toothbrushes, and the paste was tooth paste."

"But, Mother," said Jerry, "what shall I do? I left my brush at home, and I must not use Mary's brush now!" Mary and Jerry looked worried, I can tell you.

"Well," said Mother, "the Good Fairy was in the bathroom this afternoon when you told me you were taking but one brush with you. She whispered to me to put Jerry's brush in my knapsack, and here it is." Sure enough, there was Jerry's toothbrush.

"What should we do without you, Mother-dear?" said the twins. "Will you give us some rules to learn, so we will never forget our Ivory Gates?"

"Yes, I made some coming out on the car this afternoon," said Mother. "I knew you would be begging for a story, you see."

Questions on the Story

1. What did the twins' father call the Imp? Can you guess why?

2. What was the real name of his Black Magic?

3. Who were the Magicians? What were their magic wands?

4. Who was the Good Fairy?

5. What did she say about the Brother and Sister using the same brush?

6. Have you a Wonderful Brush and Magic Paste?

7. Do you *have* to have paste to keep your Gates clean?

8. Can the Magicians restore perfect beauty to an Ivory Gate that has been partly destroyed by Black Magic? What can they do?

9. Which do you think can be patched better, little holes or big ones? Which do you think will hurt more to have mended?

10. How many posts in your Ivory Gate?

O. Grace Rose.

Gates of Ivory

On your gates of ivory white,
Each post standing straight and bright,
Use your brush three times a day,
And the Imp will stay away.

His magic black can do no harm
If you use the Fairy's charm;
Scrub each post inside and out
If Lazy Bones you wish to rout.

Lazy Bones is black and mean,
Care O'Teeth is sweet and clean;
If the Imp you make your friend,
Soon your Gate will be to mend.

If black magic *does* appear,
You've been careless, it is clear;
Then to dentist you must go,
Else a hole will surely grow.

To Market, To Market

To market, to market,
A toothbrush to buy,
Home again, home again,
Mother and I.
For I must take care of my teeth while I'm small,
I'll brush them at morning,
I'll brush them at night,
'Twill keep my teeth clean
And make my smiles bright.

Minnie W. R. Adams.

THE FAIRIES IN OUR MOUTHS

Did you know, boys and girls, that some fairy tales are not just made-up stories, but are really true? If you will listen and be very quiet I will tell you a true story about some fairies that live in your house every day.

Like most other fairies, they are very small, so small that we cannot see them unless we use a microscope. Then they are very quiet, too, so quiet that we can not hear them as they come and go. There are two kinds of fairies that live in our homes, the good kind and the bad kind. How these little fellows work! It seems as if they never slept!

I know you will be surprised when I tell you that some of them live inside our bodies! There is one place in particular where they like to live—a place that is always warm, always moist, and nearly always dark, and has many nice little hiding places. Can you guess where it is? Well, I will tell you. It is our mouths!

We shouldn't mind having good fairies so close to us, but when we come to think of having bad fairies living in our mouths, we begin to wish that we could see them, so we could drive them away.

Wise men who have watched them through the microscope tell us wonderful stories about them. They have named some of these kinds of fairies "microbes" or "germs." And so it is really true that Mr. Microbe likes to make his cozy nest inside your mouth because it is such a pretty, warm room, and there is plenty to eat and drink. Oh, how fast he grows! In just a little while, one microbe, or germ, grows into two germs, and then these grow into many more until before we know it there are hundreds of tiny, tiny germs between our teeth, and in the holes or decayed places in our teeth.

If these little fellows are not driven out, they grow into millions of germs in a few days. Of course, when we breathe, some of them go into our lungs, and when we eat and drink, many of them get all mixed up with the food and go into the stomach.

I know that you are wondering what Mr. Germ does that makes us say he is a bad fairy and does us harm. But I think you will know when I tell you that some of them are called Mr. Diphtheria Germ, some are Mr. Tuberculosis Germ, and some are Mr. Pneumonia Germ. Of course there are many other kinds, but

Courtesy American Child Health Association

Good Health Sand Table

these three are enough for us to talk about to-day.

You see that when a little boy has a great many of these bad fairies in his mouth, his throat, his lungs, and his stomach, he is quite liable to be sick.

Did you know that we can do something ourselves to drive these little enemies of ours away? Yes, if we have a toothbrush of our own, and clean our teeth and mouths often, we can scare them away before they have a chance to make nests in our mouths. The toothbrush is our gun to fight all these bad fairies with.

A little boy once said, "My dentist told me that my toothbrush is one of the very best friends I have. It keeps the bad fairies from making nests in my mouth, and it keeps my teeth from decaying, too. He said that boys and girls who clean their teeth three times a day don't often have the toothache."

So I am going to try it, for I don't like to have the toothache, do you?

Let us all learn these verses that tell about the tiny microbe:

The Story of Tiny Microbe

Oh, Mr. Tiny Microbe
  Will come to your house to stay,
Unless you clean house often
  And drive him clear away.

He likes the quiet corners,
  For there he rests secure,
And builds his home so cozy,
  Quite safe, you may be sure.

He likes both warmth and moisture,
  And grows the best, they say,
Right in your mouth—how dreadful!—
  He might be there to-day!

Between the teeth he nestles,
  Or in their holes he'll stay,
And grow to be a thousand
  In only just a day.

Watch out for Mr. Microbe,
  He's there, though not in sight;
You'll drive out all his family
  If you use your toothbrush right.

So brush your teeth both up and down,
  And clean your gums and tongue,
Then you will keep your mouth so clean
  He'll never want to come.

Edith S. Roberts.

Health Songs and Rhymes

Healthful Living

For Breakfast

Eat some cereal
  Drink some milk,
And you will feel
  As fine as silk.

For Dinner

Potatoes, vegetables and fish
Surely make a tasty dish;
Eat all these at dinner table,
And finish with some fruit, if able.

For Supper

Eat some soup,
  Some buttered bread,
Fruit and cocoa
  Or milk instead.

Opportunity

If you keep well,
How can you tell
What opportunities may come your way?
If you keep strong,
It won't be long
Till your employer will come and say,
"I like men strong,
I like men true,
A better job is waiting for you."

Baths

A hot bath, a cold bath,
A shower bath, a sponge bath,
Any of these kinds are better than none.
A tub bath, a lake bath,
A warm bath, a cool bath,
Don't let a week go by with less than one

Ruth M. Lewis.

Little Boy Blue

Little Boy Blue, run, brush your teeth,
Brush them on top and underneath;
If you don't brush them three times a day,
It won't be long till they decay.
The dentist will then have them to fill,
And Father will have a great big bill;
So whether at work or whether at play,
Don't let a week go by with less than one.

Anonymous.

Four and Twenty White Teeth

Four and twenty white teeth standing in a row,
It is my task to keep them just as white as snow;
I brush them every day, with water pure and clean,—
I'm very sure that you will say they're fit for any queen.

Rub-a-dub-dub

Rub-a-dub-dub, let's get in a tub,
And take a hot bath every week;
Use plenty of soap, on the task do not mope,
If cleanliness and good health you seek.

A Song of Deep Breaths

Sing a song of deep breaths,
Ten or more each day;
This will drive diseases
Of the lungs away.

Early to Bed

Robin and Richard were two lazy men,
They stayed in bed till the clock struck ten;
They always would sit up quite late,
And never, like us, went to bed at eight.

Jack and Jill

Jack and Jill went up the hill,
To get some nice fresh water;
They drank four glasses every day,
And were healthy ever after.

Mary M. Allen.

Mary Contrary

Mary Contrary,
So light and so airy,
Why are you so careless, I say?
And little Bo-Peep
Who looks after her sheep,
You should each brush your teeth twice a day.
Decay germs will creep under each pretty tooth,
And make the enamel so thin,
That the beautiful smile
We see once in a while
Will change to a weird, toothless grin.

The Ten O'clock Scholar

If the dillar, the dollar,
The ten o'clock scholar
Had gone to school early instead;
And Jill had gone, too,
'Stead of climbing the hill
And bumping her silly young head,
Their room would have earned a gold star for the day
With everyone present at nine;
But the dillar, the dollar,
The ten o'clock scholar
And Jill didn't get there on time.

Jack Horner

Greedy Jack Horner,
Who ate in the corner,
Of pudding so plummy and thick;
And Mrs. Jack Sprat,
Who liked plenty of fat,
Were taken alarmingly sick.
Dr. De Mills wouldn't offer them pills,
But said that their diet was wrong.
Now on vegetable stew,
Lots of milk and fruit too,
They both have grown healthy and strong.

Sleepy Boy Blue

Little Boy Blue,
As you probably knew,
Went fast asleep under the hay.
Why do you think
He was stealing a wink,
When he should have been working all day?
It must be he hadn't had ten hours in bed,
To get rested well for the morn;
For he fell fast asleep
While the cows and the sheep
Wandered out to the meadows and corn.

Harriette Elizabeth Smith.

Projects

THE PROJECT METHOD OF TEACHING

THE project idea in teaching is not new. It has been used for many years, but the name "project" as applied to teaching processes is a twentieth-century word. It was adopted from the agricultural and home economics programs of study and applied to any of the subjects of the curriculum when presented according to certain procedures. There are many teachers who think that the project method is by far the best method, and whole curricula are organized with the project as the center of all work.

The advocates of this method claim that better results can be obtained from a curriculum organized by projects than by the traditional curriculum organized by subjects. They substantiate their claims by tests comparing the work of project students with the work of those taught by the subject curriculum method, showing greater proficiency in all lines by the project students. Many teachers, however, claim a loss of time results from trying to teach all subjects and topics by the project method. They say that many topics can be more quickly mastered by other methods; that the tendency to explore the many related facts arising from the study by projects requires greater powers of discrimination on the part of the teacher in holding the class to the essential facts of study; and that there is great danger of wandering far afield.

There are, however, certain advantages of the project method which make it highly desirable, and it is probable that a combination of the project method with the topical method will give better results than either used alone.

Project Defined

Stevenson, in his book, *The Project Method of Teaching*, gives the following definition of a project: "A project is a problematic act carried to completion in its natural setting." The basis of a project is some problem whose solution necessitates the gathering, organizing, and using of ideas or facts which are vital to the children concerned; and the strength of the project depends on the immediate use of these facts or ideas by the children. If these ideas are needed in a situation which confronts them at the time, it has strong interest and will challenge wholehearted attention; but if the use is to be applied to situations which may arise in the future, there will be a corresponding loss of interest and consequently a loss in achievement.

Natural Setting

Projects should be carried out, so far as possible, under the same conditions as the same problem would be solved in the out-of-school environment, but this will not always be possible. Intellectual problems can usually be solved, however, under conditions approximating the real situation, and manual projects, such as building a bird house, a dog

kennel, a piece of furniture, making a school garden, and raising potatoes, furnish real conditions, and hence usually have stronger interest for pupils.

Projects Classified

Projects are generally classified under two headings—manual and intellectual. The first type, as indicated, consists largely of manual work, such as building a bird house, a dog kennel, planting a field of potatoes, caring for a garden, making a piece of furniture, building a Boy Scout shack, making a dress, canning fruit, constructing a radio set, etc., while the second type is illustrated by such projects as dramatization, Better English Week, local government, taxes, civic improvement, community health, banking, stocks and bonds, Americanization, etc.

Projects may also be classified as *class projects,* in which all of the group organize for the study of one project; *group projects,* in which a few with common interests unite; and *individual projects,* in which one pupil works on the particular thing that he finds necessary to solve.

A teacher in one school found it necessary to have some means of heating the chemicals used in certain reactions. Gas was out of the question, so the class studied the availability of acetylene. The outcome was the making of an acetylene generator from a ten-gallon tank—an acetylene burner and the difficulty was solved. In this same school the physics class lacked a motor-generator for the work in electricity, and one of the boys who had access to a machine shop solved the difficulty by making one for the school. This illustrates the best type of projects which solves some of the real difficulties confronting a class.

Selecting the Project

The project is not something superimposed by the teacher on the class. It is rather the solution of a problem arising from the class discussions and should be suggested by the pupils themselves. The skillful teacher can, however, so direct the class discussions that the project is a natural outcome, and the pupils will recognize the necessity of the solution.

Features of a Good Project

All, or as least some, of the following ideas must be found in every good project:

1. It must present a real problem whose solution involves ideas, facts or processes of value to the children.

2. It must be interesting to the pupils, for without interest the best results cannot be secured in teaching.

3. The problem should be found in the business life of the community or should deal with facts important to society as a whole. Materials and facts for studying the project should be easily obtained. Local problems will have stronger interest because the pupils can more readily see the necessity of solution. If the problem selected is directly concerned with the lives of the pupils it will make a stronger appeal.

4. The results of the study should, if possible, be used in a real situation. It is by the application of the facts or principles to a real situation that the pupils are brought to a full appreciation of the things they have studied. For example, a banking project should result in the opening of bank accounts by the pupils. A store project could well result in the establishment of a school store for the sale of pencils, tablets, or other things needed by the children of the grades.

Organizing the Project

The subject matter of the project must be carefully organized before the class begins the study, thus saving the time of the class, eliminating unnecessary details, and providing for progress from easy to difficult parts of the topic. This analysis will give the teacher a comprehensive view of the subject, and from the analysis she will select the

ideas or facts that will be suitable to give the grade she is teaching; for the same project, given to different grades, will differ in material and treatment.

This organization should include all correlation, which forms one of the strong features of the project method. It will include the study of English in the written and oral work, spelling, business forms, processes of work, manipulation of material, the arithmetic involved, penmanship,—in fact, all subjects of the curriculum may be related to the project.

The material to be used in the project, such as books, pictures, models, time-tables, guides, folders, apparatus, tools, etc., should be listed in this organization, in order that the teacher may be sure to have or provide for everything needed in the study.

If the project is to be given to the whole class, certain topics may be apportioned to individual pupils for study or work, thus approximating conditions under which the child must live and work in society. Teamwork and co-operation are a part of every class project. The various topics or parts of the work done by individual pupils or by groups must be organized in such form that the facts presented will be readily apprehended by the rest of the class. Assistance must be given to the individual pupils in organizing these facts.

Carrying Out the Project

In carrying on the work of the project have the conditions as real as possible. Make every pupil feel responsibility for the work. Everyone should have an essential part of the work to do. Each pupil must plan just what he is to do each day and see that it is accomplished.

When the project has been completed, results must be tabulated or arranged in such form as will aid pupils in memorizing such facts as are necessary, in learning the principles developed, and in getting the whole ready to apply to other situations of like or related kind.

Drill and Application

Drill is necessary to fix habits, provide effective manipulation of materials, and develop skills in processes which have resulted from the study.

The matter and habits learned should be applied, if possible, to other situations in order to provide facility in using and to make the results available for use as needed.

SUGGESTED PROJECTS

Banking

This project may easily grow out of the activities of the class in collecting money for pictures or other furnishings for the room, class entertainments, receipts of basket ball games, movie benefits, sales, etc.

I—Analysis

A. Bank defined.
   1. Kinds.
      a. State.
      b. Savings.
      c. Trust company.
   2. Organization.
      a. Formation of stock company.
      b. Stock subscription.
      c. Election of officers.
      d. Charter—how obtained.

B. Business of the bank.
   1. Safe keeping of funds.
   2. Investing money.
   3. Loaning money.
   4. Issuing National bank bills.

C. Opening a bank account.
   1. Information card—signature.
   2. Deposit slip.
   3. Bank book.
   4. Check book.
      a. How to write checks.
      b. Use of checks in business.
      c. Keeping check book stub.
   5. Responsibility of the bank.
   6. Responsibility of depositor.
   7. Value of paying bills by check.
   8. Drafts—how they differ from checks.

D. Borrowing money from a bank.
   1. Promissory notes.

a. Essentials in writing notes.
b. Forms of endorsement.
c. Endorser—liability.

2. Interest.
a. Legal rate—usury, penalty.
b. How interest is calculated.
1) P×R×T=I.
2) Banker's method.
c. Interest tables and use.

E. Business between banks.
1. Settling accounts between banks.
2. The clearing house.

F. Profits of the bank.
1. How banks get their profits.

G. The value of the bank as a business institution.

From the above outline select the material which is to be given in the project.

II—Aims

Decide on the definite aims for this project.

1. To prepare for the business life of the community.
2. To acquaint the children with the business methods connected with banking.
3. To give a knowledge of the forms of commercial paper and their uses.
4. To induce the children to open bank accounts and to save money.
5. To give an added incentive for accuracy in arithmetical calculations.
6. To teach methods of interest calculation.

III—Arithmetical Abilities to Be Developed

1. Accuracy and rapidity of calculation.
2. Methods of checking or proving work.
3. Calculation of interest by formula, P×R×T=I. Use of the formula to find P or R or T when the other factors are given.
4. Bankers' or 60-Day Method of calculation of interest.
5. Finding maturity of promissory notes.
6. Finding maturity value of notes.
7. Discounting of notes and finding proceeds.
8. Partial payment of notes,—one payment only.

IV—Correlated Work

1. English.
a. Correct form of commercial papers.
b. Composition, writing results of investigations.
c. Oral reports to class of work done.
d. Summary at end of the project in a paper on banking. (Testing.)
e. Spelling.
2. Penmanship—business writing must be legible.
3. Civics.
a. Laws governing banking—how the public is protected.
b. Bonding employees.
c. Liability of stockholders.
4. Business sense.
a. Conditions justifying the establishment of a new bank.
b. Choice of the location.
c. Type of men for president; qualifications of men who occupy responsible positions.

V—Materials Required

1. Commercial arithmetic books having discussions on banks and banking.
2. Information concerning the organization of stock companies.
3. Signature cards.
4. Check books.
5. Bank books.
6. Notes.
7. Drafts.
8. Deposit slips.
9. Commercial law book.
10. Interest tables.
11. Information on the clearing house.

VI—Carrying Out the Project

One way of carrying out this project is by organizing a stock company and establishing a school bank with officers, directors, clerks. A portion of the room may be used as the school bank. Have the pupils deposit money, draw checks, keep bank books, balance the books, borrow money on promissory notes,—in fact, do the work as nearly like that of a real bank as possible. After arranging with officials of the bank, visit the local bank with the children. Assign to individuals investigations to be later reported to the class.

VII—Summary and Test

When the study is completed, summarize the work with the class by showing them how to organize the report in good form. This report should be written and may take the place of other English work.

VIII—Application

The project should result in the opening of individual bank accounts by the children. Possibly you can arrange with the local bank to open a branch school bank for one day per week, when the children may deposit money. This has been done in many places and has proved very popular with the children.

Travel Project for Lower Grades

The following project was worked out in a fourth grade class. They were studying New York State geography and during the course of the lesson, one of the pupils told of visiting one of the places mentioned while on an automobile trip during the preceding vacation. This led to the suggestion that it would be fine if the class could study geography by taking an automobile trip. The following is an outline of the project as studied by the children.

A. Planning the trip.

A study was made of travel guides, road maps, advertising matter published by the Standard Oil Co., Finger Lakes Association, and the railroads. The route was laid out, the length of the trip determined, and a committee appointed to secure autos.

B. The main facts learned.

1. Geography.
   a. Topography of the country, including slopes of land and main watersheds.
   b. Farm products of the country.
   c. Local industries of different sections.
   d. Cities and villages of importance.
      1) Important industries, points of interest, historical associations, accounting for growth.
   e. Interpreting maps and map making.
   f. Appreciation of the variety of scenery and natural resources of the state.
2. English.
   a. Writing letters home.
   b. Descriptions of country visited.
   c. Descriptions of important industries.
   d. Details of trip.
   e. Penmanship.
3. Arithmetic.
   a. Fundamental processes.
   b. Bookkeeping (Keeping track of expenses).
      1) Cost of hiring automobiles, gasoline, repairs, hotels, restaurants, telegrams, telephones, letters, miles traveled, cost per mile per person, etc.
4. Drawing.
   a. Map making.
      1) Drawing to a scale.
      2) Lettering.
   b. Simple posters.
5. Civics.
   a. Speed law regulations.
   b. Careful driving.

c. Work of State Troopers in protecting the public.
d. Work of police in protecting traffic in cities.
e. Good citizenship in not leaving lunch boxes and papers at camping places.

6. History.
a. Relative time of settlement of different sections of the country.

C. Material.
1. Collection of souvenirs, etc., from different sections of the state made by the pupils. These exhibited at the close of the study to the other grades in the school.

In working out this project some days were entirely given up to a study of the various correlations. The arithmetic of the project occupied the time of the arithmetic period, while English, spelling, and penmanship were the center of attention during another period. The benefits of such a project will be greatly lessened if only the time of the geography period can be used each day.

R. L. Countryman.

A HEALTH STORE PROJECT

Introduction

BY way of preparation, have the children make a visit to a store in the neighborhood, noting carefully conditions which they consider good, and those which they would call unhygienic. Then let them relate their experiences and observations, telling their reasons for their decisions.

Ask the pupils questions similar to the following:

Was the store clean?

Was it free from dust?

Were all foodstuffs protected from flies and dust? Why should they be? Is this important?

Were perishable fruits and vegetables kept in a cool place?

Was the store well lighted and ventilated?

Were right foods advertised?

Was the place attractive?

Were the windows interesting and artistically decorated?

Could the store you visited be termed "A Health Store"?

Why?

What are your ideas of a "Health Store"?

Can you suggest anything which would improve this store?

If you were manager of such a store, what changes would you make?

By this time the children's interest will be great enough so that some one will doubtless suggest building a store in the schoolroom. Then will follow plans and suggestions. A drawing may be made of such a store. What materials are needed and how could they be obtained? The location must be selected. (The boys are always anxious to bring their own tools, nails, and boxes from home.)

After decisions are made regarding ways and means, committees may be chosen and the work will proceed with enthusiasm.

English

Advertisements may be written calling attention to special sales of certain articles.

Letters may be written to the mothers of the neighborhood inviting them to a demonstration of milk products — their food value and food elements.

Oral English may be taught in telephoning orders to the store. Emphasis should be placed upon enunciation and polite address.

Speeches may be prepared for the demonstration, the object being to have the children learn to talk coherently when facing an audience. These give valuable training in oral composition.

The salesman's manner in addressing his customers should be in accordance with correct form and should be courteous.

Arithmetic

The work in arithmetic should include:

Practical problems in the measurements of the box for the store.

Simple problems in profit and loss.

Problems in cost and sale price of commodities offered.

Problems in making out bills, using correct forms, etc.

Problems in addition, subtraction, and multiplication.

Quick mental problems in making change. (Printed money may be used.)

A budget of expenses.

Art

Stress the artistic arrangement of articles for sale.

Teach the difference between good and bad window decorations.

Make a milk poster, a vegetable poster, and a fruit poster.

Make posters of "A Good Breakfast," "A Good Luncheon," "A Good Dinner."

Fruits and vegetables may be modeled in clay and colored.

Letter labels and advertisements.

Elementary Science and Hygiene

Problems of Sanitation—

Pure water.

Pure milk—kept in cool place and properly covered and bottled.

Pure ice.

Correct ventilation.

Proper lighting.

Proper screening of store.

Emphasize cleanliness and neatness of surroundings; also of salespeople

At Work in the Health Store

Protection of Foods—

Wrapped bread the only safe kind.

Perishable foods kept in cool place.

Only unadulterated foods for sale.

Proper handling of foods—use of scoops.

Teach the necessity of thorough washing of foods before eating.

Necessity for keeping eatables covered.

The Value of Cereals—

They supply heat and energy.

They contain valuable minerals.

The outside of the grain aids digestion and elimination.

Cooked cereals are more easily digested and therefore better for children.

Lessons on Vegetables and Fruit—

Make lists of vegetables children have learned to eat.

Leafy vegetables are needed daily, for they contain large quantities of minerals and vitamines. They are mildly laxative.

Some contain natural sugars and therefore provide energy.

Make lists of root vegetables, leafy vegetables, seed vegetables.

Fruits contain much natural sugar, and should be eaten in place of candy.

They enrich the blood.

They increase the appetite and many act as a laxative.

Lesson on Toothbrushes, Powders and Pastes—

The best kind of brush, its care and proper use.

The value and use of tooth powder and paste.

What foods build good teeth?

Lesson on Sanitary Drinking Cups—

These are a necessity; should be on sale in store.

Habits and Ideals

Initiative—

In constructive activities—building store, etc.

In planning advertisements and sales.

Standards—

Of better health conditions, better sanitation, etc.

Of good taste.

Of courtesy, efficiency, accuracy, and economy.

This is a mere outline of the possibilities of this project. Many other problems will develop as the interest proceeds.

Bertha L. Swope.

A NATURE PROJECT—HARVESTING

THIS project is an especially good one for the fall months when harvesting activities are being carried on. In the rural schools, especially, the children can secure first-hand information on the subject, and the work going on around them will take on for them added interest and significance. It is essentially a nature project, in that it calls special attention to the development of plants, their provision for propagation of their species, and their use as food.

Preparation

Visit a farm, if possible, and watch the gathering in of the harvest.

Visit an orchard and watch the fruit gathering there.

Visit a garden and see how the vegetables are gathered.

Subject Matter

Reading.

Silent and oral reading of stories and poems. (See suggested list on page 116.)

Picture Study.

The Gleaners, Millet (Perry Picture, 511; see also page 11 of this volume.) Recall of the Gleaners (Perry, 578; see also page 29 of this volume).

End of Day, Adan (Perry, 586).

Harvest Time, L'hermitte (Perry 589).

Across the Fields, Adan (Perry 587 C).

Blessing the Fields, Breton (Perry, 580).

Nature Study — Seed cradles — apple, pear, walnut, muskmelon, tomato, potato, corn in the ear, pumpkin.

1. Observation of the fruits in the schoolroom. These are the cradles which the plant has wrapped her seeds in during the growing time. Two things the seeds need: (1) They must be sheltered from the wind, the sun, and the rain; (2) they must be fed so that they will grow. Show how each plant does this.

2. The apple: Cut an apple open crosswise. Find the little brown seeds and the five rooms in which the seeds live. Notice how hard and tough the walls of these rooms are. Notice the thick, juicy pulp around the core of the apple which feeds the seeds while they are growing. Notice the tough, smooth skin that is stretched over the pulp to keep the juices in the apple.

3. The walnut: Open the walnut cross-

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wise and saw it through. The seed is in the center and around it is the thin, tough wall to protect it, and around that is the thick, hard shell of the nut. Outside the nut itself is the green juicy pulp, and the hard, strong outside skin, which shrivels up and drops away when the nut is ripe and ready to plant.

4. The canteloupe: The seeds in this cradle are just inside the pulp and are attached to it with yellow fibers. The outside skin is hard and thick.

5. The tomato: The seeds inside the tomato are scattered through many rooms with dividing walls, which are formed of the pulp, which in turn is protected on the outside by a thin, tough skin.

6. The potato: Cut through the potato and try to find the seeds. Show that the potato is not a seed cradle nor a bulb, but an enlargement of the stem.

7. Corn in the ear and heads of wheat may be studied in the same way as regards the protection of the seed and its food.

Geography—Grades IV, V, VI. Product map study of fruits and nut areas.

History—The Thanksgiving festival:

People in many lands hold a Thanksgiving festival. It is an old-time ceremony, sometimes with a religious significance, and sometimes wholly pagan in its observance.

1. Thanksgiving in France: This can best be understood by the children through a study of the picture "Blessing the Fields," by Breton. With much pomp and ceremony the priest and the choir, escorted by the villagers, wend their way through the country fields, praising God with chants and with prayers for His goodness in sending them a bounteous harvest.

2. Thanksgiving in America: The first Thanksgiving Day in America was celebrated by the Pilgrims at Plymouth, in the year 1621. They had endured so many hardships during their first year in America that there was great rejoicing over their first harvest. One hundred members of the little colony had arrived in the new land and fifty of the number had died during the first winter. The wheat they had brought with them, which was stored in the fort, was destroyed early in the winter when the fort was burned. Sickness and death followed this misfortune. During the second summer the Pilgrims made a great effort to raise a crop of wheat and to grow vegetables in their gardens. When the autumn came and there was plenty of food for the next year, they invited their neighbors, the friendly Massasoit and his braves, tc join them in a feast of Thanksgiving.

The details of this first Thanksgiving dinner should be impressed upon the children in such a way that they will form a very definite idea of its great significance in the history of our country.

Handwork.

Model seed cradles in clay.

Model Plymouth and build it on the sand table.

Make and wear Pilgrim costumes; Father's costume—a tall black hat made of cardboard covered with black crepe paper and a cape of black crepe paper with a wide white collar of white crepe paper; Mother's costume—a white cap, a white neckerchief and a white apron, all made of white crepe paper napkins.

Cut fruits and vegetables from paper.

Make a picture booklet showing how certain grains, fruits and vegetables are harvested.

Drawing.

Landscape showing corn field in shock and pumpkins on ground.

Picture of Pilgrim father and wife.

Color pictures of fruits and vegetables.

Language.

Write about seed cradles and how they grow.

Learn to spell new words needed in writing on assigned subjects.

Write a little play about Thanksgiving Day, basing it on some story read.

Tell how some grain or vegetable is harvested.

Report on stories read.

Read and memorize poems.

Explain the picture "Blessing the Fields."

Dramatization.

Choose children for parts and dramatize a selected or original Thanksgiving play.

Music.

Swing the Shining Sickle, *Songs of the Child World, Book 1;* also in *One Hundred and One Best Songs.*

Story of a Seed, *Churchill-Grindell Song Book No. 3.*

The Harvest, *Churchill-Grindell Song Book, No. 4.*

Thanksgiving Song, *Songs of the Child World, Book I.*

The Cornfield Forest, *Congdon Music Reader.*

Harvest of the Squirrel and Honey Bee, *Songs of the Child World, Book I.*

Harvest Home, *Progressive Music Series, Book I.*

Harvest Hymn, *Progressive Music Series, Book II.*

Number — Measuring time — day, week, month, year.

Study a calendar for the year. Learn the months and compare the length of each. Learn the number of days and weeks in a year.

Exercises with number in the Table of Time. Reduction of weeks to days, of months to days, and of years to days. Reduction of days to weeks, of days to months, and of days to years.

Supplementary Reading

PROSE:

From various readers; The Horn of Plenty—Ovid, in *Tell Me Another Story,* Bailey; also in *Good Stories for Great Holidays,* Olcott; The Pumpkin Giant, *Topaz Story Book,* Skinner; also in *The Pot of Gold,* Wilkins-Freeman; How the Chestnut Burrs Became — Thompson-Seton, *Topaz Story Book,* Skinner; The Wheat Field, *The Golden Windows,* Richards; The Story of Ruth and Naomi, *Bible,* Ruth, chapters 1-4; The Lesson of the Harvest, *Stories from the Rabbis,* Isaacs; The Ears of Corn—Grimm, *Good Stories for Great Holidays,* Olcott; The First Thanksgiving, *Standish of Standish,* Austin; also in *Thanksgiving,* Schauffler; *Stories of the Pilgrims,* Pumphrey; Thanksgiving at Grandfather's, *The Fall of the Year,* Sharp; The Jack-o'-lanterns and the First Thanksgiving, *Colonial Children,* Pratt; Corn, *Farm Life Reader,* 5; Cotton, *Farm Life Reader,* 5; The Farmer's Wheat Field, *Brooks Readers, Book III.*

POETRY:

Blessing the Corn Fields, The Song of Hiawatha, Longfellow; When the Frost is on the Punkin, *Neighborly Poems,* Riley, also *The Riley Reader;* Harvest Song, *Days and Deeds,* Stevenson; The Solitary Reaper, Wordsworth, *Golden Numbers,* Wiggin and Smith; *One Thousand Poems for Children,* Ingpen; *The Child's Harvest of Verse,* Tileston; The Corn Song, Whittier; Harvest Moon, Longfellow; The First Thanksgiving. The three last-named poems may be found in the Poem section in this volume.

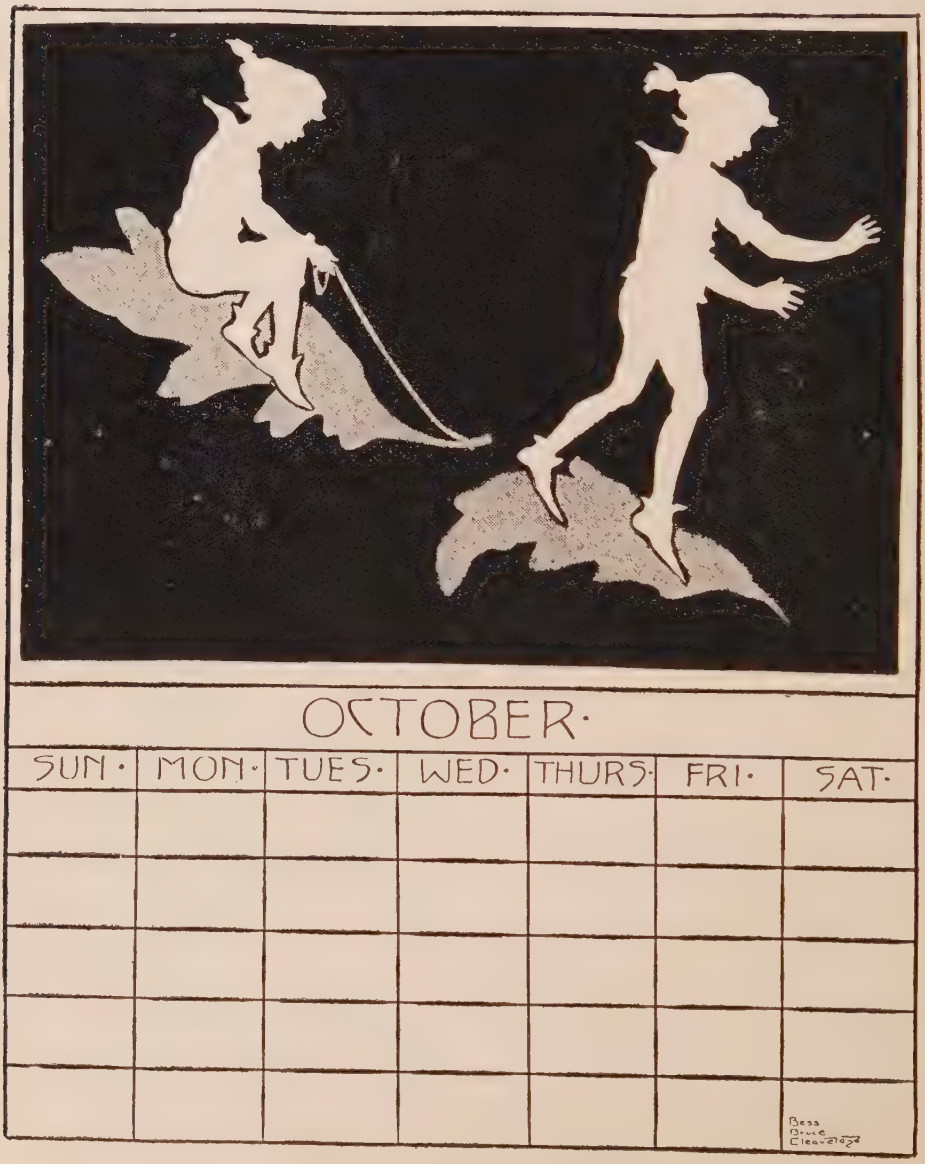
Adapted from "Cycles of Garden Life and Plant Life," U. S. Bureau of Education Bulletin.

AN INDIAN PROJECT FOR THE PRIMARY GRADES

THERE are many types of Indians to study, and the type one takes up for a project would probably depend upon the part of the country in which one lives. Nevertheless, environment does not play an all-important role in this, because all children are interested in hearing about the few big "families" of Indians which were divided into many different tribes. The five outstanding "families" of interest to children are the Athapascan Indians, who inhabited the north and western portions of North America; the Iroquois Indians with their houses accommodating as many as twenty different families; the Algonquin Indians, who lived in hemispherical bark houses and who were always battling with the Iro-

quois for possession of the valuable territory around the Great Lakes; the Sioux or Plains Indians, who lived in the well-known tepee and who traveled about in search of buffaloes for food; and the Pueblo or Village Indians, who lived in adobe houses.

Children are always interested in finding out why these different types of Indians lived in different kinds of houses. Given a little time and help they usually figure out for themselves a good reason. The use of natural resources and materials is the chief reason found. Of course, the Plains Indians who lived on buffalo meat mainly would need a kind of house that could easily be moved, as the buffaloes were always roving in search of fresh pasture lands. The tepee or conical wigwam that could be clapped together and carried to another region would be much more sensible than the



October Blackboard Calendar

cumbersome house of the Iroquois. On the other hand, the southwestern or Pueblo Indians would have a hard time to find bark enough or, in fact, could not find the right kind of bark to make a bark house; so, mud being the most plentiful substance, the sun-dried brick or adobe house was the natural outcome.

No matter what type of Indian is taken up the work will be fascinating, and it is often profitable for the teacher to round out a study of a specific type by giving a glimpse into the lives of the other types. Should the interest of the children warrant taking the time, the project might be broadened to include a deeper study of the other types. Regardless of the type that is studied, it is far more interesting to the children to make the study from a "personal" standpoint. For example, instead of a discussion of the Hopi tribe of Indians as belonging to the Pueblo family the children would rather hear about "Kwahu, the Hopi Indian Boy"; and instead of a talk in regard to the Objiwa tribe as belonging to the Algonquin family the children will be more interested in studying about "Ji Shib, the Objiwa," or Hiawatha, who belonged to the same tribe.

In a great many schools the poem "Hiawatha" is given in the course of study for the second grade. A most interesting geography or history project as well as excellent literary material is thus provided.

Outline for a Study of "Hiawatha"

1. Tell the story of Hiawatha's childhood and then read it to the children the way "Longfellow wrote the story." Explain difficult passages.

2. Have the children construct Hiawatha's home on the sand table, and make cradles, bows, and arrows.

3. Talk about fireflies and owls and their habits, and tell how the Indians dress skins.

4. Have the children dye chicken feathers for war bonnets. They should strip off the feather part of the feathers, leaving the quill part with which to decorate the canoes.

5. Have the children learn parts of the poem "Hiawatha," and dramatize it.

6. Have the children make a "Hiawatha" booklet as a language project.

7. Teach the children "Ewa-yea Lullaby" and "Wah-wah-tay-see, Little Firefly" song.

8. Teach the children one or two Indian dances in physical training class.

9. Tell the story of "Mondamin" or Hiawatha's fasting and then read it in poem form.

10. Have the children plant maize (corn) in window boxes or in the sand table. Make a sweat lodge on the sand table.

11. Take up the preparation and storing of food and types of food eaten by Indians.

   a) Corn—dried or made into hominy. After it has been dried it is ground with mortar and pestle and made into corn meal.
   b) Meat — dried on poles and stored or made into pemmican.
   c) Rice — how gathered, shelled, and stored.
   d) Succotash.
   e) Acorns—leached in sand filter and made into meal by pounding.
   f) Fish, clams, oysters, and fresh meat.

12. Methods of cooking.

   a) Baking with hot stones in oven.
   b) Parching.
   c) Boiling by putting hot stones into a vessel of water.
   d) Broiling over open fire.

13. How the Indians made fire.

14. Study Indian designs on baskets and on pottery. Have the children weave a mat out of flat reed.

15. Take up the story of Hiawatha's friends, Hiawatha's sailing, fishing, wooing, and wedding, as literature. Parts of the poem may be learned and dramatized.

16. Talk about Indian money and find pictures of specimens of it.

17. Study interesting Indian customs and characteristics such as ways of burying the dead, methods of warfare, etc.

18. Read about Indian games and try to play them.

19. Read about Hiawatha's picture writing. Have the children learn to draw stick figures and try their hand at picture writing.

20. Tell, read, or have the children read some Indian legends.

Sand Table Suggestions

The children may make a river in the sand table leading into a lake (Gitche Gumee or Lake Superior). One end of the sand table may be left for the lake to give the idea that the size of Lake Superior cannot possibly be shown on the sand table but that one corner of it can be represented. Put some cement into a pail. Let the children stir in a small quantity of sand and enough water to make a solution that can be easily poured. Pour the cement on the banks of the river and lake. Rulers may be used to spread the cement into place and then they may be washed before the cement hardens. After the cemented banks of the river and lake harden, water may be poured into the river and lake, and, if the children did the cementing well, the water will remain indefinitely. Of course, some of the water will evaporate. If the cement is mixed properly there should be no appreciable absorption into the sand.

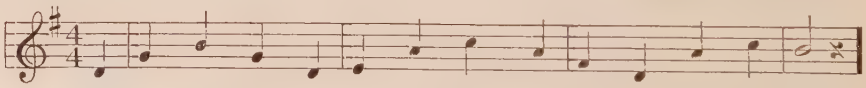
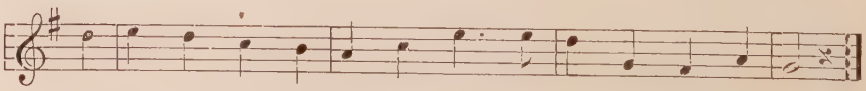
Next, either dye or let the children dye some sponges to represent trees. Twigs of evergreen trees may also be added. Children may gather moss and cover the sand; the moss will stay green for a long time if it is well sprinkled every day.

Large flat rocks may be found and placed on one end of the sand table to represent a mountain, a waterfall, or a spring, which is the source of the river on the sand table. Birch-bark canoes may be made by the children and a beaver dam may be constructed out of twigs stuck together with clay. Beavers may be modeled as well as buffaloes, reindeer, bears, and numerous other animals with which the Indians came in contact.

Hiawatha's birch-bark wigwam may be constructed and placed near Gitche Gumee. Hiawatha's baby cradle may be constructed by the children and small dolls may be either bought, or made of clay by the children and then dressed. The children like to collect bird and chicken feathers for war bonnets for the dolls.

The home of Minnehaha, which was of the conical tepee type because she be-

The Indian Wigwam and Canoe

Virginia Baker — Katherine M. Linton

1. The In - dian makes his wig - wam home Of poles, and can - vas stout,
2. He has no ta - ble, chairs, nor bed, No stove to cook his food;
3. His light ca - noe is can - vas, too, But it is tight and strong;

He leaves an open - ing at the top, To let the smoke come out.
All that he needs are bas - kets, mats, And a few dish - es rude.
Moved by a pad - dle, broad and flat, It swift - ly glides a - long.

longed to the Dakota tribe which was a branch of the Plains or Sioux Indians, may be placed in a back corner of the sand table to indicate that it was quite a distance from Hiawatha's home to Minnehaha's home. Many other details may be worked out if desired.

Mildred Miles Roberts.

A PILGRIM PROJECT

THE following study of the Pilgrims may be correlated with a study of Indian life, as November is a good month for both of these subjects. The project is begun by telling the story of the Pilgrims to the children. It is not necessary to go into detail, as this will come later when each topic is studied. This project includes reading, arithmetic, language, spelling, geography, history, art, music, and handwork.

I. Pilgrims in England.
   1. Their religion.
   2. Attitude of King of England.
   3. Events leading to Pilgrims' departure.

II. Pilgrims in Holland.
   Note—If Holland has not already been studied, a short outline of the Dutch, their habits, costumes, and so on, may be introduced. Drawings may be made of scenes in Holland, and this topic dwelt upon for several days.
   1. Life of the Pilgrims while there.
   2. Reasons for leaving.

III. The Journey.
   1. The Mayflower.
   2. Sufferings of the Pilgrims.

IV. Pilgrims in America.
   1. Description of America at that time.
   2. Life of the Pilgrims in America.
      a) Religion.
      b) Strictness of Pilgrim fathers.
      c) Children.
         (1) At church.
         (2) At home.
      d) Making soap.
      e) Making candles.
      f) Making cloth.
         (1) Flax.
            (a) How grown.
            (b) Spinning.
            (c) Bleaching.
            (d) Sewing.
      g) Education.
         (1) School buildings.
         (2) Method of teaching.
         (3) Difference in education of girls and boys.

V. Indians.
   Note—Read story of Hiawatha to the children.
   1. Description.
   2. Activities.
      a) Hunting.
      b) Fishing.
   3. Wigwams.
      a) How made.
      b) Material used.
   4. Pottery.
      a) Kinds.
      b) Method of making.
      c) How used.
   5. Rugs.
      a) How woven.
      b) Kinds.
      Note—Here is an opportunity to introduce to the child a simple form of weaving. The paper rugs may be woven first, if they have not already been used as seat work; then a loom may be made of heavy cardboard or wood, and the weaving of a plain design taught. Heavy wool thread or twine may be used.
   6. Canoes.
      a) Material used in building.
      Note—Canoes may be constructed of drawing paper, and may be decorated at each end with an original design made by the child—not suggested by the teacher.

VI. Friendship between Indians and Pilgrims.

1. Kind Indians.
   a) What they taught the Pilgrims.
      (1) How to tread eels.
      (2) How to plant maize.
2. Unkind Indians.
   a) Feared by the Pilgrims.
   b) How the Pilgrims protected themselves.

VII. The first Thanksgiving.
1. Purpose.
   a) The meeting.
   b) Smoking the peace pipe.
   c) The harvest.

VIII. Types of lessons that may be given by the teacher in connection with the project.
1. Blackboard reading lessons.
   a) I am a little Pilgrim boy.
      My father came to America on the good ship Mayflower.
      The winter was very hard for us.
      Many of our people died on the way.
      There are many Indians in America.
   b) We have made log houses for ourselves.
      We get up early every morning.
      I work hard helping my father.
      Some of the Indians are our friends.
   c) I am a little Pilgrim girl.
      My mother teaches me to sew.
      I can keep house and spin flax.
      I go to school for a short while.
      I go to church every Sabbath.
2. Number work.
   a) I see 2 Pilgrims coming through the forest; 7 more are coming behind. How many Pilgrims are there?
   b) This Indian has killed 2 deer with his bow and arrow. He has killed 4 bears, too. How many animals has he killed?
   c) This Pilgrim has cut down 7 trees. He has moved 3 of them. How many more must he move?
   d) These two little Pilgrims caught 11 fish. If the little boy caught 6 of them, how many did his little sister catch?
   e) There were 7 Pilgrims going to church. They met 6 Pilgrims. How many were there then?
3. Language lessons.
   Note—The blanks are to be filled in with the correct words.
   a) To review briefly the history of the Pilgrims.
      The ———— came from ———— i n ————. That was ———— years ago. They came so that they could ———— as they pleased. They sailed in the good ship ————, across the great ————.
   b) To teach the use of "their" and "there."
      ———— are five Pilgrims living in the log house over ————. They love ———— humble home, and are v e r y h a p p y ————. ———— a r e many log cabins here that t h e P i l g r i m s built. ———— homes are very different from ours of today.
   c) To teach the use of "was" and "were."
      There ———— a fierce Indian looking through the window one night. The Pilgrim that you see in t h e picture ———— searching for him with his gun. Many Pilgrims

———— killed by the Indians. The winter ———— long and cold, and many ———— sick.

d) Have the pupils write all that they know about each subject studied.

4. Spelling.

Mayflower	worship
England	religion
Pilgrim	Sabbath
voyage	Indians
country	wigwam
America	Holland

Note—This list of words is intended for use in the third grade. Easier words for the other grades may be arranged by the teacher, just as the arithmetic problems may be made more difficult for the second and third grades.

5. Art.

a) Pilgrim booklets.

Have the children save the papers which they have written on each topic, such as Pilgrims, Indians, church, ship, and sort them into like groups. Then have them make covers of construction paper, placing an illustration of Pilgrim life thereon, and tie with cord. These may be placed in rows over the sand table.

b) Pictures.

Pilgrim pictures may be ordered from a picture publishing company, and arranged over the sand table and in other conspicuous places.

c) Sand table.

Use paper under glass for the ocean, with a drawing of the Mayflower placed on it. Make log cabins and a church and arrange as a village, around which a stockade is built. Place Pilgrims on the sand table, on their way to church. Make a dark forest of twigs and branches; in it place a wigwam, Indians, and camp fires to illustrate an Indian scene.

d) Handwork.

This includes the making of objects for the sand table, and also cradles, Pilgrim hats, canoes, and clay pottery.

Sallye Jolly.

A TREE PROJECT

A PROJECT that never fails to interest pupils, and one that incidentally teaches much geography, nature study, and art, is the Tree Project. It is always best to begin such a project with the familiar trees in one's neighborhood, and the activities here outlined were planned with a particular community in mind. Any teacher, however, may easily adapt them to her own community, and may shorten or lengthen them as she desires.

This project should be launched at the beginning of the school year, in order that the children may study the different phases of the tree's life—seedtime, coloring and falling of the leaves, formation of new buds, and, finally, the blossoming and leafing out in the spring. Few special periods will be required, since the project may be correlated with nearly all the school subjects.

Introduction

"Children, I have been thinking this morning of how much we owe to trees. There is hardly a moment in the day that we do not use or enjoy something that comes from them. From trees we get wood for many purposes. We live in houses made almost entirely of wood; we use furniture made of wood; we burn wood in our stoves and fireplaces. But these are not all the things that we

get from trees. Our most delicious fruits and nuts and some of the paper in our books come from trees. Do you think that we could live easily and comfortably without all these? No, we could not; and if there were no trees, we should miss something else. Can you think what it is? Think of what a dreary place this world would be, if there were no trees to give us cool shade and beautiful views! So this morning we are going to think of all the things we can that we get from trees."

As the children name things that come from trees, the teacher should make a list on the blackboard. The children should copy the list and preserve it for future use.

Study of Woods

Select wooden articles in the schoolroom and compare them as to color, grain, hardness, and finish. Unfinished wood, or that covered with clear varnish, is easiest to study in this manner.

Try to discover the reasons for making some articles of soft wood and others of hard wood.

Explain that differences in color, markings (grain), and hardness are due to differences in the trees from which the wood came. Some trees are hard wood; some are soft wood.

Study of Forest Trees

Take a trip to the woods if at all possible. See how many trees the children will recognize.

Learn the different parts of a tree. Compare shape, size, bark, leaves, and branches of different trees. Note the difference between the shape of trees growing in groves and singly. Notice which trees grow oftenest along watercourses and which upon the ridges.

Look for nut-bearing trees.

Talk about how trees protect themselves—by thorns, burrs, etc.

Notice how Nature heals scars on trees much as she heals cuts or wounds of the skin.

Correlation of Subject Matter

Language

Require written reports on the field trips.

Make a list of the most common trees in the neighborhood and tell something interesting about each one.

Have the children choose from their list something that comes from a tree and tell or write its story from the time it left the tree until it became the finished product.

Material for this latter exercise may be found in *Geography for Beginners,* by Edith P. Shepherd; *How We Are Sheltered,* by James F. Chamberlain.

Spelling

roots	nuts	blossoms
trunk	stems	seeds
branches	leaves	sap
twigs	buds	bark

Handwork

Tear or cut tree shapes, leaves, and branches from colored paper.

Make blackboard borders of leaves in autumn colors.

Make little booklets in which to keep a record of the trees studied.

Make Halloween invitations in the shape of leaves. Attractive patterns may be made from the leaves of the tulip tree, sweet gum, sugar maple, or sycamore.

Making a Book: Make a Tree Book. Collect pictures of the different varieties of trees, their blossoms, seeds, or fruit. Press leaves (and blossoms if in the spring). Mount in loose-leaf form.

Art Work: Sketch covers, titles, and end sheets for the Tree Book.

Reading

Excellent tree stories and legends may be found in the following books: *Legends From the Red Man's Forest,* Tanner; *Story Book Tales,* Ashton; *For the Children's Hour,* Bailey-Lewis; *Nature Myths and Stories;* Cooke.

Let each child "adopt" a tree for the

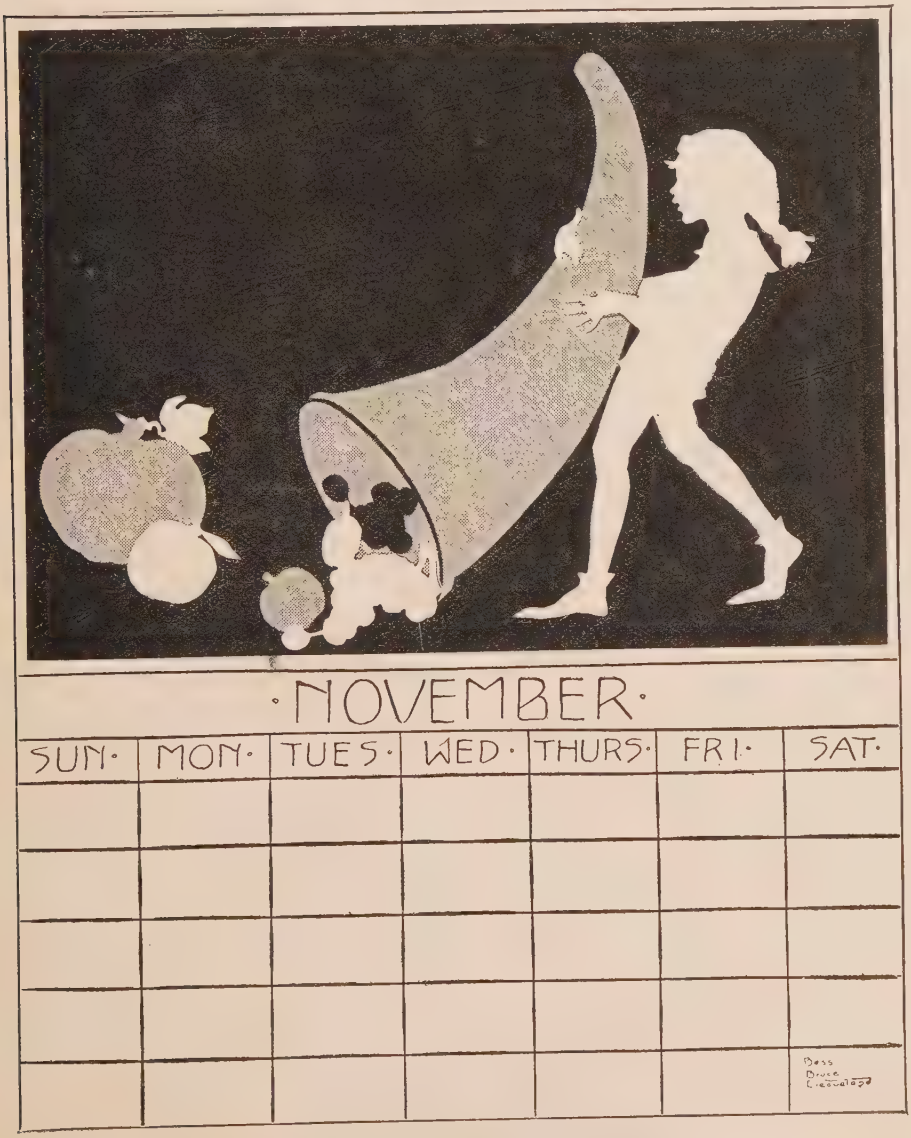
school year. From time to time he should be required to report on his observations.

Other Uses of Trees

1. Furnished wigwams, canoes, cradles, bows, and shelter for Indians.
2. Furnished homes for pioneers.
3. Shelter birds, squirrels, and other animals, and give them food.
4. Shelter wild flowers.
5. Make wind-breaks.
6. Hold moisture in ground and prevent floods.
7. Dead leaves protect plants and enrich the ground.

Guessing Game

Ask each child to think of some tree and describe it while the rest of the class try to guess the name of the tree he is describing.



November Blackboard Calendar

Cultivated Trees

Study near-by orchards. Observe apple, peach, plum, pear, cherry, apricot, and quince.

Find out what enemies fruit trees have. (Scale, worms, blight, rabbits.)

Learn how orchardists protect trees from their enemies.

Watch the trees closely when they begin to put forth buds. Study the blossoms, and later watch the tiny fruit form where the blossoms were.

Show the pupils the blossom in a ripe apple.

Handwork:

Cut out fruit and leaves of colored paper, or make them white and color with crayons.

Sketch fruit trees, branches of blossoms, and clusters of fruit.

Plan an orchard.

Seeds:

Discuss the different forms in which trees bear seed. Collect as many specimens as possible. Learn which trees seed themselves in the spring and which in the fall.

Nuts—walnut (black and white), hickory nut, beechnut, pecan, acorn, chestnut, horse-chestnut, and pignut.

Fruits—See list above.

Pods—thorn, locust, coffee bean.

Sails—maple, sugar maple, redbud.

Cones—tulip tree, pine.

Balls—sycamore, gum.

The Sugar Maple:

In the spring, the pupils will enjoy studying about the sugar maple.

Explain that the Indians first made maple sugar, and taught the white people how to make it.

Study about how sugar and syrup are made—in open kettles and in an evaporator.

Conservation

Bring out the evils of destroying the forests—erosion, floods, scarcity of wood for fuel, furniture, etc., disappearance of song birds, and extinction of wild animals.

Suggest ways to save the forests—planting tree seeds, use of only dead wood for fuel, preserving young trees.

The children should plant some tree seeds where they can watch them grow. Talk about how long it takes trees to grow. Select trees in the neighborhood, and have the children find out how old they are, by asking older persons. Count the annual rings in logs or stumps.

Show the children pictures of the sequoias and tell them of other old trees.

Learn which trees are of slow growth and which are of rapid growth.

Which would be most desirable for shade, and why?

Arbor Day

The tree project may be effectively brought to a close on Arbor Day. Have a program consisting of poems, stories, and songs about birds and trees. Plant some trees on the schoolyard.

After native trees have been studied, the children may be interested in taking up some foreign trees from which we obtain food or clothing. These include the rubber tree, coffee tree, bamboo, cacao-tree, fig tree, cocoanut, and the date palm. Shepherd's *Geography for Beginners* gives much excellent material of this sort.

Suggested References

For Teachers: *Nature Study—Primary Grades,* Cummings; *Trees in Winter,* Blakeslee; *Our Native Trees,* Keeler; *Tree Book,* Rogers; *Guide to the Trees,* Lounsberry; *Trees in Prose and Poetry,* Stone and Fickett.

For Children: *Getting Acquainted with the Trees,* Levison; *Tree Guide,* Reed; *First Book of Forestry,* Roth; *Ten Common Trees,* Stokes; *Trees Every Child Should Know,* Rogers; *Gifts of the Forest,* McFee, 109 Instructor Literature Series.

Helpful material may also be obtained from The American Tree Association, Washington, D. C. and from U. S. Government bulletins on Forestry.

Bernice Martin.

History

ATTITUDES IN THE TEACHING OF HISTORY

IN teaching history, many enthusiastic teachers of fourth and fifth year pupils present material beyond their comprehension, while others in charge of seventh and eighth year groups emphasize the facts and stories suitable only for lower grades. To assist teachers to approach their work in history with the aims and purposes proper for the particular grade is the aim of this article.

The earliest impressions of historical information should be made during the first three years of school. True it is that at this time history as a separate subject finds no place in the curriculum, and should not; nevertheless, in connection with local and national holidays, many names and events can be so presented as to make a pleasant, vivid, and lasting impression. Washington's birthday may serve to familiarize the first year child with the full name and appearance of our first president. To this, in the second year, may be added a short story of his boyhood and an anecdote of his bravery as a young man, while in the third year his services in the Revolution may be touched upon, with some mention of the reason for the title, "Father of his country." This may serve as an example in presenting only such facts as will be understood in each school grade.

During this period there should be neither formal instruction nor formal recitation. Since the work forms part of the English of the grade, it should be planned to afford the pupils opportunity to read, to tell stories, and to write. The principal aim being to make the subject of history interesting and pleasurable, every device should be employed to assist this purpose. No equipment of the teacher is so important at this time as skill in story-telling, and every teacher should cultivate this charming art. In addition, generous and constant use should be made of poems, songs, dances, and pictures appropriate to the topic. Drawings by the pupils, blackboard illustrations by the teachers, and finally dramatization, comprise the aids necessary to render the work of the first three years successful from the teacher's point of view, and joyful on the part of the pupils.

Since in most courses of study home geography is taken up in the fourth year, this is the appropriate time to bring children's attention to the local history associated with the landmarks, monuments, and topography of their city, town, or village. Children should be taken to observe historical monuments and should be told the story connected with them. Similarly, statues of historical personages in the vicinity should be visited and should become a part of every pupil's knowledge. In most communities, also, are buildings of one kind or another that have historical significance. Is there a hill that once served as a vantage point in conflict? Is there a fort that once gave defense against an enemy? Is there a ferry-landing that once witnessed the passage of troops? Such spots may well form the core of anecdotes and stories. Finally, we may

consider names of streets, suburbs, cities, countries, rivers, and other divisions of land and sea that can trace their names to historical personages, and such names should give rise to the story of the person in whose honor the place was named. All this work of the fourth year is connected with the study of the child's surroundings, including his home, the school, the street, the neighborhood, the town, and the local waters; and the aim of adding historical associations to the locality is to arouse in the child a pride in his town because of the endurance, valor, and nobility of character displayed by its founders.

With the fifth year, we reach the hero worshiper, the admirer of skill and courage. This is the time to present stories of the early explorers and colonizers. Here as before every device should be used by the teacher to give clear and enduring impressions of those early days. Pictures and maps should be used generously to aid in reconstructing in imagination the adventures and claims of the early colonizers. Inasmuch as during the second half of this year the story of our country is generally carried forward to include the American Revolution, we may include in our aids, the visits to former battlefields, monuments, statues, historic houses and museums for the purpose of observing relics and mementos of former days.

We must avoid the error of merely entertaining and interesting the child with thrilling stories, but should attempt to give lasting impressions and pictures, that will serve as a nucleus for future addition and enrichment. The devices first mentioned will aid in this direction, as well as the appeal to the self-activity of the child in writing, drawing, and constructing. An imaginary letter from a Plymouth lad to his cousin in England, a pupil's illustration of a story of the severe punishments for colonial offenders, a clay or wooden reproduction of a tomahawk, blockhouse, or wigwam — these outlets for self-activity will render the historical material presented more definite and therefore more abiding. Finally, we should not fail to encourage and stimulate the child to use good books as an aid. Have you made a strong appeal to his interest with a striking picture or a thrilling story? If so, with a word of direction as to a specific book, encourage him to read more stories of a similar nature in the class or other library.

It is most important for successful teaching of historical matter that teachers discriminate sharply in their minds between the dominant instincts and capacities that obtain up to the fifth year and those of the sixth and later years. For this reason, let us pause a moment to note that during the work thus far, the idea of study on the part of the child has been absent altogether, as in the first to the fourth year, or present to only a very slight degree in the fifth year. On the contrary, the desire has been to have the child think of history as a source of pleasure, derived from the satisfaction of his love of outings, and his love of stories. Putting it another way, with the assumption that the child is thirsty, we have both led him to the water and have also carried the water to him, but in neither case have we even urged him to drink, lest his natural taste be turned to dislike if not to nausea. The greatest mistake at this time would be to emphasize memory and the power to reproduce at the expense of appreciation and enjoyment. Has a boy apparently failed to remember a name, a date, a fact? Next time make your appeal stronger and recall will follow. Does a girl stumble in her attempt to reproduce the thrilling tale you told? Try a question, or a blackboard outline. If unsuccessful, examine your ability to tell a story succinctly and dramatically. During these years, at whatever cost, pleasurable association is cheap; dislike, expensive.

In the sixth year we enter the stage of mental development when other capacities appear and dominate the power of logical thinking, the power to compare

and to discriminate, and the power to organize and to assign relative values. Since these abilities, though they first appear at about this time, continue to the end of the elementary school and, in fact, indefinitely, we shall examine them more closely.

The ability to reason is evinced by an interest in observing cause and effect in historical deivelopment. The child can now understand not only the nature of the cotton gin, but also what need prompted its invention; what effect it had upon the cotton industry; how this effect, in turn, strengthened the institution of slavery; and how ultimately this institution divided the nation and led to the Civil War.

The ability to compare, which involves the observing of likenesses and differences, finds many opportunities in history. Compare the life of a negro slave with that of a northern freeman; compare the method of travel before and after the invention of the steam-engine; compare the government of the thirteen colonies before and after the adoption of our federal Constitution, are examples of what a child at this stage finds interesting.

The ability to organize material functions in three ways. First, during her development of a lesson, the teacher, with the co-operation of the pupils, writes on the blackboard the main headings and sub-headings as she proceeds with her topic. This serves as an aid to the proper understanding and grasp of the content, and also as an example of how the pupils will later organize material on their own account. This brings us to the second use of this ability, which functions in the pupils' preparation of similar outlines of the text they read or study in class and at home. When a child from the sixth year begins to organize his reading under main and subordinate headings, he is encouraged to judge the relative values of the content, and also by his reflective and critical attitude is greatly assisting his power of memory and recall. Finally, this power to organize material is utilized effectively as a method of review. Suppose the teacher has developed the topic of progress in means of transportation, and has touched upon the ox, horse, and wagon; the canoe, rowboat, and sailboat; the steamboat and railroad; and finally the trolley-car, automobile, airplane, and submarine. The original presentation may have followed the chronological order, with an accompanying blackboard outline under these headings: Transportation during the days of the explorers; the colonial period; the Civil War period; the modern period. In reviewing, the teacher should strive to bring about a recall of the facts taught, but if possible from a new point of view so as to avoid the monotony incident to repetition. Therefore, let her place on the board headings like these: Transportation by muscular power of man and beast; by tide and wind; by steam; by electricity. The teacher will readily see that although the same facts are reviewed, yet because pupils must examine them from a different point of view, and marshal them under different headings, zest is added to an otherwise lifeless lesson.

Before concluding this topic of the means of appeal to upper grade pupils, we must note the love of debating which begins with the average sixth grade pupil. Genuine enthusiasm will be aroused in discussing such topics as: Was Washington or Lincoln of greater service to his country? Is free trade or protective tariff better for the working class? Should the Japanese and Chinese be excluded from our country?

A word of caution: discourage the empty, glib speaker, by insisting that pupils reflect and prepare their material before debates or discussions are permitted, though of course there are occasions when the teacher will develop a topic by this method without requiring special preparation on the part of the children.

Albert Charles Lisson.

THE SHIPS OF COLUMBUS

THE ships in which Columbus and his men embarked on their first voyage of discovery were the *Santa Maria*, the *Pinta*, and the *Nina*. The two first mentioned were small vessels called "caravels," having short masts, square sails, and high bows and sterns, the latter surmounted by so-called "castles." The *Pinta* was the only one decked entirely over, and was 90 feet long. The *Santa Maria* was 65 feet long and 20 feet wide, while the *Nina* was the smallest of the three. Some historians have expressed surprise that such inferior vessels were employed at a period when larger ones were frequently constructed, but Columbus explained that he purposely selected them because small craft were best adapted for safely coasting along unknown shores and exploring bays and rivers.

For his flagship the Admiral chose the *Santa Maria*. All the vessels were armed, furnished with provisions for a year, and had full crews of able seamen. Roderigo Sanchez, of Segovia, was inspector-general of the armament; and Diego de Arana was chief alguazil. Four pilots accompanied the little fleet, which sailed from the port of Palos, August 3, 1492.

On the third day of the voyage the *Pinta* hoisted a signal of distress, her rudder having become broken and unhung. The wind was blowing so strongly at the time that the *Santa Maria* was unable to offer assistance, but Martin Alonzo Pinzon, the commander of the *Pinta*, being an experienced navigator, managed to secure the rudder, temporarily, with cords. Columbus strongly suspected that the accident was the result of a plot, as the *Pinta*, by royal order, had been seized for the expedition, greatly against the wishes of her owners. They, perhaps, had hoped to so disable her that Columbus would be compelled to leave her behind.

The Admiral, however, determined to touch at the Canaries and if possible replace the caravel with a better ship. But, although he sailed among the islands for nearly a month, he was not able to do this. He was therefore obliged to repair the *Pinta*, which by this time was leaking badly, and to replace the injured rudder. He also altered the lateen sails of the *Nina* to square ones, in order that she might keep up with the other two ships. Then the fleet again proceeded on its way.

The success that attended the first expedition prepared the way for a second

Departure of Columbus on His Western Voyage

one, which left Cadiz, Spain, on September 25, 1493. Columbus must have experienced a glow of pride as his eyes swept the fleet now placed under his command. Instead of consisting of only three small vessels, there were three carracks—large merchant ships each of 100 tons burden —and in addition to these there were fourteen caravels, two of which were larger than the others. At least 1,500 men, cavaliers, speculators, missionaries, and adventurers of all kinds, besides seamen, embarked, all hopeful and ambitious, the majority fully expecting to return with gold, jewels, and treasures of every variety.

The fortune hunters, however, were doomed to disappointment. The riches they were in search of remained undiscovered. Little did they realize the importance of the great continent, which they believed to be only a portion of Asia.

Columbus made two subsequent voyages, one in 1498, with six vessels, about which little is known; and another in 1502, with four ships and four caravels.

Virginia Baker.

INDIANS AND THEIR CUSTOMS

Some Indian Traits

THE Indians have many traits which we should admire. It is said that no Indian in good standing ever breaks a promise that he has made. A man who tells of his experience with them, used to keep store where hundreds of Indians came to buy things. They would say that they would pay for the goods in so many moons, and they always left something for a pledge. Sometimes, the pledge was worth ever so much more than the thing bought; more often it was only some little trinket not worth anything. But they always came back and redeemed their pledges by paying their bills, whether the pledges were valuable or worthless. The man said that in all the years that the store was kept up, only one Indan failed to come back and pay for what he bought. The pledge in this case was a broad wampum belt with fringed, beaded ends, worth much more than the goods purchased. He thought that the owner must have suddenly died.

The Indians were very strong and brave and hardy, and tried hard to keep themselves so. The braves ate only two meals a day, that their bodies might stay supple and slender. They said that the squaws and papooses, who did not have to go on the warpath, might eat all they wanted, but that men must deny themselves. If an Indian boy was beaten in a race, he would say, "I drank too much water," and sternly resolve to deny himself still further.

Keystone View Co.

Group of Indians in Typical Costume

They were very hospitable. If a stranger came to their wigwams, he was given all the food he wanted without question, although there might be very little left for the family. Sometimes the fathers and mothers would go without food themselves to give it to the children, but they would never deny it to the stranger. Do you remember how, in "Hiawatha," the two strange women came and crouched beside the fire in Hiawatha's wigwam, and when the food was brought

forth they ran and snatched the choicest portions; yet neither Minnehaha nor Hiawatha would rebuke them?

Indian Weapons

Before the white people brought them guns and knives, much of the Indians' time was taken up in making weapons. All their knives and arrowheads had to be made out of stone, as they had no iron or steel. Indian arrowheads are

Keystone View Co.
Making an Indian Bow

scattered all over our country. If you go to a museum, you will see ever so many. They are small, sharp pieces of hard stone, shaped like a long triangle with a point at one end, and at the other a place to fasten it to the shaft with glue or thongs. All along the edges of the arrowhead little notches have been chipped out.

In every lodge you would find sticks of bow-wood, some just going through the processes that should make them pliant; others all ready to string. Some bows were made of rib-bones neatly fitted together; others were of horn, so stiff that a white man could hardly bend them. Most of them, however, were made of strong, tough wood.

The Indians could shoot very swiftly. Although their bows were often so stiff that a white man could hardly bend them yet the Indians could shoot with them so skilfully that often the arrow would go clear through a buffalo and stick out at the other side.

They of course needed to have knives to skin their game and cut up the meat. These knives had to be made of sharp stones, too. Often you may find in forest or field rounded stones hollowed out round the middle. That is very likely the head of an Indian war club or battle-ax. It was lashed onto the handle with leather thongs. If an Indian brought this club down on an enemy's head, it would surely crush his skull.

A Buffalo Hunt

You would all like to be little Indian boys and girls, I think, at the time of the big buffalo hunts, for they were very exciting. In the oldest times, before they had horses, the southern Indians built great stone chutes with the two side walls running together like the letter V. At the point would be a steep cliff. They would drive the buffalo herd into the wide opening of these walls, and farther and farther down until they fell over the cliff into a pen the Indians had made below it. You can still see the long lines of heaped-up stones on the plains of Colorado and Montana.

After the Indians had horses, it was much easier for them to catch the buffaloes. First they would send out scouts to see where the herds were. If they found a herd, they would have great ceremonies at the village. The medicine men would make tests to see if the signs were right and the hunters would purify themselves by burning sweet grass and sweet pine. They thought the spirits would like the sweet smell and would give them good luck. There would also be many prayers and chants and incantations. Then, before dawn, the men

would mount their ponies and ride away. Sometimes they would ride a slower pony and lead the swiftest ones, so that these would not be tired before the chase began, for it would be long and hard. Oh, how the boys just big enough to go on their first hunt would rejoice; and how the others a little smaller would wish they might go, too; and how each hunter would hope that he might kill a buffalo!

At first the men rode slowly so as to tire the horses as little as possible. Each one had to obey the leader of the hunt. If he did not, the other braves would punish him by tearing down his lodge. At first they would creep up to the herd silently, but when the leader gave the word, they would go dashing in among them, running as the buffaloes ran, and shooting buffaloes right and left. The fallen buffaloes were left lying by the way, and the chase swept on.

Meanwhile, the women and children had hitched the poles to the pack horses and started after. Not a child was left behind. The wee ones had to go, for there was no one at home to tend them; the larger ones would not have missed the hunt for anything. It was the greatest fun of the year. They did not go in a long line, each under orders as the men did, but in a happy group, laughing and talking and shouting in their gladness. When they reached the first fallen buffalo, they looked carefully to see whose arrow had killed it. Each girl was very happy to find her father's or brother's arrow sticking in a buffalo, for to shoot one was a great honor. The nearest relatives of the brave who shot the great beast went to work skinning it and cutting up the meat. Everyone was happy, everyone had his mouth full of the sweet white back fat. The liver they cut up and ate raw; the rest of the meat was packed in the skins, laid upon the ponies' backs and taken into camp. That evening they built great fires and had a feast of roast meat. How happy they were in the firelight and the starlight, for they knew that now they had a supply of meat to last through the winter. The next days were spent in drying the meat and making pemmican. This was dried meat pounded fine with dried berries put in it and hot fat poured over it. It was said to be delicious.

Division of Labor

So far as the work of the primitive life went, the men and women did just about an equal share. The women were

Chasing the Buffalo

very much honored and their advice was asked in many things. The children belonged to the mother's clan, not the father's; he had more power over his sister's children than his own. If an Indian woman's husband was cruel to her, she could send him away from the wigwam and he could never come back unless she would let him.

A white woman might feel that she was a slave if she did what the Indian women did, but they never felt so. They would all go together to tend the corn fields and harvest the wild rice, and they had gay times, laughing and chattering over their labors. Each woman was proud of her labor in tanning hides, because it was a proof of her brave's skill in shooting the buffalo or deer; and she would work very happily making the skin soft and white and smooth, and decorating it with beads or porcupine quills, talking meanwhile, of her husband's bravery. All this work they did because the men must go out in the forests and hunt food for them. Hunting in warm weather for pleasure is very different from hunting all the year round for food. The braves had to wade icy streams and tramp for miles, wet to the waist in freezing weather. Often their ears and noses were frozen, and their fingers were so numb and stiff that they could hardly bend the bow; but they must go on until they killed some game, or their children would starve.

When they moved, the squaw took down the wigwam and made up the packs, fitted them on the backs of the ponies, or carried them herself. She did not want her husband to carry them, for he must ever be ready to drive away any enemy who might attack them. No one knew at what minute a band of fierce enemies might spring from behind the next rock or bush, and kill every one of the party unless they could be driven off. Trailing along the ground from the ponies' backs were the poles of the wigwams, and between these were strapped bundles for the ponies to haul. Often, the children rode in that way, and liked it as well as you do a sleigh ride. The little girls in their plays made believe to do just what their mothers did in real life. They fastened their buckskin dolls to boards and strapped them on their backs, set up play tepees, and made believe to tan skins. They played moving and always made certain girls pack ponies, with the long poles dragging after them.

Indian Dances

The Indian braves did the dancing and you might think at first that this was mere fun but it was not dancing for pleasure. Their dances were religious ceremonies, and the dancers meant by them to ask for the same things we pray for when we go to church—help and wisdom and the favor of God. All the gay colors with which they painted their faces, their feathers, wampum belts and medicine bags, the war drums and rattles were thought to have an influence on the spirits which they thought were everywhere, helping or hindering in all that they did.

Bertha E. Bush.

Outline Study of Indians

1. Who they were.
2. From whence they came.
3. Condition of country to-day contrasted with what it was when the Indians lived here.
4. Personal appearance of Indians.
   a. Features.
   b. Color.
   c. Hair.
   d. Dress.
      1) Materials.
      2) Decorations.
   e. Headdress.
5. Character and disposition.
   a. Crafty.
   b. Suspicious.
   c. Revengeful, when aroused to anger.
   d. Appreciative and remembering long a kindness.
6. The home of the Indian.
   a. How constructed.

b. How adapted to the needs of the life he led.
7. The family.
8. Occupations of the various members.
   a. The chief.
   b. The squaw.
   c. The boy or girl.
9. Food of the Indians.
   a. What it was.
   b. How obtained.
   c. How prepared; cooked or raw.
   d. How preserved; smoking and drying.
10. Education—Confined to mere supplying of needs; food, shelter, protection.
11. Religion.
   a. God in nature.
   b. Superstitions.
   c. Burial customs.
12. Warfare.
   a. Indian mode.
   b. Name celebrated Indian wars (if any) in your state.
13. Present status of Indian life.
   a. Indian reservations.
   b. Citizenship.

Adapted from Oregon Course of Study.

THE PILGRIMS

I

BECAUSE the story of the Pilgrims is so absorbing in itself, teachers generally find no difficulty in holding the interest of their classes. The danger here is that children will often carry away nothing but a number of details and a series of incidents, with no grasp of their historical value. The purpose of this article, therefore, is to assist teachers to impress upon pupils what is significant and important in this period of American history.

The first duty of the teacher is to acquaint herself thoroughly with the facts. This will begin in England with the effort of a small group to purify the church, their persecutions by the Stuarts, and their "separation" from the Church of England. This period will introduce us to the home in Scrooby of William Brewster, where in 1608 he resolved with his followers to leave for Holland. We follow them to Leyden where they live under the guidance of their beloved minister, John Robinson. The difficulty of making a living in Holland, but even more, the fear lest their children should become Dutchmen, impelled them to engage the *Speedwell* and to embark for America. At Southampton they were joined by other Separatists in the *Mayflower*. After two attempts by the *Speedwell* she was abandoned, and on September 6th, 1620, one hundred souls sailed for Plymouth on their memorable voyage.

Sick from cold, exposure, constant tossing, and long confinement of two months and five days, during which one of their number died, they clung to their purpose, drew up the Mayflower Compact, and finally entered Cape Cod Bay November 19th, 1620.

The hardships endured, the services of Standish, the story of Squanto, and the treaty with Massasoit, also of Canonicus, will carry us to the first spring, and when we reach the first and famous Thanksgiving feast we find the colony on the road to success.

We must include, also, in the story the formation, in 1629, of The Massachusetts Bay Colony and the settlement at Boston, 1630, under John Winthrop. Contrast should be drawn between the humble, plain Puritans of Plymouth and the wealthy, educated members of The Massachusetts Bay Colony.

Note, too, Puritan intolerance and persecution resulting in the departure of Roger Williams, who founded Providence Plantations, and of Thomas Hooker, founder of Hartford, Connecticut.

Having mastered the historical facts, the teacher must now decide what points of the narrative are of most significance, and how she may best impress them upon her pupils. Let us examine the material from these points of view.

II

The value of the Puritan story in England is to impress the virtue of courage of conviction, of loyalty to a cause, even though the results may be fine, imprisonment, torture. These people defied church and state, knowing that ruin and persecution faced them. Let the children imagine they lived in England in 1600 and were Puritans. Have them write a story of what they heard and saw under the rule of James I. In the sixth and higher grades dramatize the period by presenting a meeting at Scrooby, which will be interrupted by the King's officer. Then follow with the arrest of the congregation, their prosecution and defense. William Brewster will be the spokesman and after denouncing the tyranny of the King, he will conclude his defense thus: "Seeing that we may not worship God as we choose, we shall separate from the Church of England, and like pilgrims, under God's protection, we shall leave our native land and seek shelter in Holland."

At this point employ a map to visualize the journey to Holland in 1608. What should be impressed in this part of the story? It is love of country, patriotism, the feeling of kinship with one's own people. With the aid of pictures, contrast the Puritan and Dutch modes of dress. They differed also in language and in customs. By 1620 the Puritans realized that their children were becoming Dutch in speech and habits. What should be done? Prepare an imaginary gathering of Puritan mothers and fathers concerning the future of their children. After discussing the outlook they resolve to preserve their children as Englishmen even if they must again take up the pilgrims' staff and wander elsewhere. In this connection introduce into the discussion Scott's "Love of Country," beginning "Breathes there the man with soul so dead," and have the class memorize it. Let their minister, John Robinson, preside, and let him conclude with their resolve to leave for America.

The voyage to America should be treated from the point of view of the courage and endurance required, and for this the method of contrast is desirable. Show pictures of the *Mayflower* and of a modern liner drawn to the same scale, and compare the tonnage of the former (180 tons) with that of the latter (50,000 tons). Note the reliability of steam power compared with wind power. Contrast electric light with candles and torches, staterooms with bunks, steam-laundering with hand-wringing. Invite attention to the comfort and convenience of refrigerating plants for fresh food, of steam-heating plants, of gymnasiums, entertainment halls, spacious decks for walking, libraries, sanitary plumbing, shower baths and swimming pools, and to the greater feeling of security due to wireless apparatus. Recall the time required for the voyage, two months and five days, compared with five days and less at present. A good exercise for making the contrast clear is to ask one half of the class to write a diary of one day's experience on the *Mayflower*, and the other half, one day's experience on an ocean liner. Encourage illustrations if possible. As a special exercise, interested pupils may wish to construct the *Mayflower* of wood, linen, and so forth.

The Mayflower Compact, drawn up and agreed to by the Pilgrims before they landed in America, is a most important step in the development of free institutions. Its value may be shown by a discussion similar to the following: "Children, how many of you belong to a club? Suppose we should all form a club. Let us agree on a name, on what officers we shall have, their duties, what the dues shall be, and the time of meeting. Let us imagine that at the next meeting, the president wishes to fine a member on account of disorder. Some members may claim that he may do so at once, while others may claim that the president must first warn a member before fining. How might such differences be avoided?" (*By putting such im-*

portant matters in writing.) "What do we call the written rules and regulations of a club?" (*Its constitution.*) "Constitutions have another important use. Because you were present at our first meeting, you heard the rules that we agreed on. But suppose a stranger should seek admission and be elected. He would also wish to know the rules of the club. How can he learn them?" (*Members might tell him.*) "What could be an easier and surer way?" (*The written constitution, because it contains all the rules, can be studied at his leisure, and referred to from time to time.*)

"Now, children, let us return to the *Mayflower*. Before the Pilgrims landed they gathered in the cabin and agreed to 'combine ourselves together into a civil body politic, for our better ordering and preservation and furtherance of the ends aforesaid; and by virtue hereof to enact, constitute, and frame such just and equal laws, ordinance, acts, constitutions, and offices, from time to time, as shall be thought most meet and convenient for the general good of the Colony, unto which we promise all due submission and obedience.' They chose as their governor, John Carver.

"These sturdy Englishmen had escaped from the persecution of James I, and longed to bequeath to their posterity a more just form of government than that by which they had been oppressed. Note, therefore, the strong implication of 'just and equal laws,' and 'general good of the Colony.' Note, also, their pledge: 'We promise all due submission and stitutions, and our federal constitution."

"This agreement, or compact, children, is so extremely interesting, because it is the first written constitution on record drawn up by a group of people for their own government. From it as a model, we have derived our state constitutions, and our federal constitution."

III

In treating of the settlement at Plymouth, the principal aim is to lead children to a greater appreciation, respect, and love of our country by virtue of the toil, sorrow, and courage required for its establishment. To this end, it is essential that pupils form vivid pictures of those troublous times.

Employ every aid possible. In addition to the spoken and written word, make generous use of pictures. "The Landing of the Pilgrims"; "The Mayflower" by W. F. Halsall; "The Return of the Mayflower"; "Pilgrims on Their Way to Church," by G. H. Boughton, are well-known paintings. Use pictures, also, to show the first homes built in the wilderness, the stockade for protection, furniture, spinning wheel, Pilgrim dress and armor, as well as Indians and their mode of living. Many paintings, photographs, and drawings have been reduced to postcard form, and are also reproduced on glass for exhibition on the screen.

To add clearness to their ideas, pupils may copy or draw from memory and imagination. As a class exercise, they may also construct Puritan huts from cardboard. In shop let them attempt rude productions such as the Puritan boys made: a stool, chair, or table. In addition, employ objective illustration whenever possible. An old gun, a powder horn, armor, spinning wheel are heirlooms that some families still have. To supplement this, visit a museum if one is near. Also invite attention and encourage visits to Plymouth Rock, now sheltered by a granite canopy; to Pilgrim Hall, erected by the Pilgrim Society in 1824 and containing the first patent or charter; the sword of Miles Standish, and Governor Bradford's Bible; also the national monument to the Pilgrim Fathers, dedicated in 1889.

Many standard works in prose and poetry have been written on the period, to which children should be introduced. Whether a pupil should read an entire work or only certain pages is a problem worthy of a teacher's best attention. Among other works may be mentioned the following: *History of Plymouth Foundations*, by William Bradford, one

of the founders of Plymouth; *Old Times in the Colonies,* by Coffin; *Beginnings of New England,* by Fiske; and *The Colonies,* by Thwaites. Scott's *Woodstock,* Longfellow's "Courtship of Miles Standish," and the poem which has been set to music, "The Landing of the Pilgrims," by Mrs. Hemans, will add the beauty and charm of the literary art to the bare facts of history.

Finally, teachers should keep abreast of the best productions of the motion picture industry, since some of them treat of historical topics.

As to dramatization, which should play so large a part in all history work, almost the entire story of the Pilgrims might be treated this way. Teachers must decide whether they wish to treat an incident completely, with costumes and properties, or whether the impression should be made informally and mainly through the dialogue. We have already recommended the meeting at Scrooby, England, and the gathering of parents in Holland. These additional incidents also lend themselves to dramatization: the departure of the Pilgrims from Holland; the Mayflower Compact; the landing at Plymouth, Mass.; the treaty with Massasoit; and the challenge of Canonicus.

Assign one of the incidents to one group of the class; this should be done long in advance of the presentation. Each group will vie with the others to produce the best effect. Let them employ costumes or not as they wish, and do not give them more than a few general suggestions as to treatment. Teachers as well as pupils will receive hearty enjoyment in the unexpected and clever effects resulting from the pupils' resourcefulness in working out dialogue, costumes, and properties.

The presentation of this work should not be restricted to the classroom, but pupils should be encouraged to do so well that they may appear before the school at assembly time. Especially at the annual recurrence of Thanksgiving Day, a class studying this period should dramatize that famous first Thanksgiving in the fall of 1621. What a splendid opportunity for pageantry! Massasoit with his ninety braves, bedecked with bright robes, feathers, and paint, contrasted with the Puritan fathers, wives and children, pale-faced, sober, draped in homespun and linen! The huge kettles hung over the fires! The long tables heaped high with deer, turkeys and geese; with fish, clams, and oysters; with corn, pumpkins, grapes, crab apples, nuts, and pop corn, a gift from the Indians! What a spectacle! The spirit of the celebration may be brought out with speeches and numerous hymns of Thanksgiving. After the feast the Indians engage in a contest of shooting with bow and arrow. Then with banners, trumpets and drums, Miles Standish and his company of warriors go through their maneuvers, concluding with a fire of muskets and cannon.

IV

Another important moral and civic virtue to be derived from the early times is the practice of co-operation, or unity of action for the common good. Extermination by starvation, sickness, and massacre would have been certain without co-operation. The strong ministered to the weak; the well to the sick. Standish, prince of fighters, found no task too humble, while women and children, when duty called, shouldered the musket. Particularly were the children contributors to the common welfare. Girls helped in cooking, cleaning, and washing; in spinning, sewing, and darning; also in the making of soap and candles. To boys fell the duty of helping to raise vegetables in the garden; of fishing and digging for clams; of chopping down trees and of sawing them into logs; of making benches, chairs, and other useful articles; of hunting for game.

This is an appropriate place to mention the subject of correlation with other subjects. We have already indicated how composition may be employed in the form of letter, story, diary, and play.

Much of the reading may also be planned on this topic, as well as the dictation exercises and spelling words. For memory gems, "The Landing of the Pilgrims," already mentioned, as well as numerous parts of "The Courtship of Miles Standish" may well be used. For singing, "The Landing of the Pilgrims," and various beautiful hymns of Thanksgiving will serve to give the religious tone appropriate to the subject. Drawing and construction have already been mentioned; to these may be added sewing by the girls of dresses, aprons, neckbands, and headdresses, and such other articles as needed in the work of dramatization.

If at all possible, plan to teach the geography of New England at the same time as the study of the Pilgrims, as one will reinforce the other. The rocky soil and absence of large fertile areas discouraged farming on a large scale, but permitted the raising of vegetables and fruits. However, the Pilgrims found sources of profit in the ocean and in the forest. Very soon, therefore, they were trading in codfish, in lumber, and in syrup, which the Indians taught them to obtain from the maple tree. The rapidity of the rivers with numerous waterfalls prohibited ships from making long voyages up-stream, but encouraged the building of mills with wheels turned by the speed of the streams, so that at an early date the Pilgrims were employing water power to saw logs, as well as to drive machinery for weaving cloth of cotton, wool, and linen. If to these beginnings we add the building of ships, and the commerce that followed, we have not only made clear how the early Pilgrims made a living, but have also laid the foundation for the industrial development of New England.

Let us not forget to call attention to other virtues of the Pilgrims: their deep religious feeling and their absorbing faith in God, a faith that sustained them in those terrible hours of suffering and danger; their devotion to virtue and hatred of evil.

We must now consider their religious intolerance. Recall that they had suffered persecution, and had abandoned their native soil for religious freedom. We should expect them to be tolerant of other faiths. Not so. Here we must acknowledge disappointment in their persecution of Quakers, and other dissenters. Their union of church and state, whereby only church members were permitted participation in the government, we must declare to be contrary to present American ideals. On the contrary, we pay our tribute to Roger Wlliams and to Thomas Hooker, two of their number, who preached the separation of church and state and who led their followers into the wilderness in order to establish their principles of toleration.

It would be poor pedagogy to leave with the children as a final impression the few shortcomings of this noble band. We should recall their many virtues and see that they remain as a priceless heritage for imitation. To summarize: We have noted their devotion to an ideal in England; their patriotic feeling of kinship with Englishmen while in Holland; their complete trust in God for the undertaking of so hazardous a voyage; their lofty conception of public duty as shown in the Mayflower Compact; their splendid spirit of co-operation and service toward one another; their pursuit of righteousness as against evil.

Albert Charles Lisson.

Biography

EUGENE FIELD

(1850—1895)

EUGENE FIELD, "the children's poet," was born in St. Louis, Missouri, September 2, 1850. His parents were from Vermont; his father was a lawyer, and his mother was a gentlewoman of beautiful character. Mrs. Field died when Eugene was only six years old, but that he ever cherished a most beautiful, tender memory of her is shown in this poem:

TO MY MOTHER

How fair you are, my mother!
Ah, though 'tis many a year
Since you were here,
Still do I see your beauteous face,
And with the glow
Of your dark eyes cometh a grace
Of long ago.

Eugene Field

After his mother's death he lived with Mary Field French, a maiden aunt of his father's, at Amherst, Massachusetts, until he was nineteen years of age. Of this time the poet says, "Those were the sweetest days of my life. I love old Amherst."

As a boy Eugene was fun-loving and fond of playing pranks, but he was kind-hearted to a fault. One day he accidentally stepped on a little chicken and killed it. Picking it up, he tenderly carried it home, and hours afterwards his cousin found him crying over it. Generosity, kindness, sympathy, and tender-heartedness were characteristics all through his life. He was morbidly sensitive and could hardly endure the sight of pain or suffering. He once said, "If I could have my way, I should make the abuse of horses, dogs, and cattle a penal offence; I should abolish all dog laws and dog catchers, and I would punish severely everybody who caught and caged birds."

When Eugene was nine years of age, he and his brother Roswell were invited to visit their grandmother in Vermont. The poet says: "My brother and I stayed there seven months, and the old lady never asked us to have the visit repeated." This grandmother was a woman of deep religious nature and used to encourage Eugene to write little sermons paying him ten cents for each one. Field kept the first one of these to the end of his life. It was composed of several sheets of note paper beautifully bound in cloth.

Eugene Field was not a college graduate. At sixteen, just as he was ready to enter Williams College, he was forced to give up his studies on account of failing health. Two years later his father died and he was sent to live with his guardian, Professor Burgess, of Knox

College, Galesburg, Illinois. Shortly afterward he enrolled as a student in the Missouri State University, where he remained until he was of age, when he came into the possession of a moderate fortune. Immediately after he received this inheritance he started for Europe with a college friend, Edgar V. Comstock. They traveled for six months in France, Italy, Ireland, and England and then returned home "with empty pockets and an inexhaustible fund of mirthful stories and invaluable experiences."

In 1873, a few months after his return from Europe, Field took up journalism, and in October of the same year he married Julia Sutherland Comstock, the sister of Edgar Comstock.

Field's first real success was a series of comic and semi-humorous articles, published in the *Denver Tribune.* In 1883 he made a reputation as a humorist and satirist in his column "Flats and Sharps," which for twelve years he wrote for the *Chicago Record.* He was a hard worker, contributing daily from one to three columns to the *Chicago News,* besides writing more or less for the Syndicate Press and various periodicals. In addition to this, he was frequently on the lecture platform.

Eugene Field and his wife had eight children—three daughters and five sons. He was always extremely fond of children, and some of his best poetry was written for them. One day he met a little girl at play, dressing her pet dog up in baby clothes. He was so attracted to her that he wrote the poem, "The Sugar-Plum Tree," and gave it to her. Another once complained about the wind that moaned and wailed so that it frightened her and she could not sleep. Field said, "Never mind, Annie, I will write about that old wind," and he wrote the poem, "The Night Wind," and gave it to her. The following extract from one of his songs is typical of the man:—

Come in, little people, from cot and from hall,
This heart it hath welcome and room for you all:
I will sing you its song and warm you with love,
As your dear little arms with my arm intertwine;
It will rock you away to the dreamland above.
Oh! a jolly old heart is this heart of mine—
And jollier still it is bound to become
When you blow that big trumpet and beat that big drum.

He wrote with a fine-pointed pen, ornamenting his manuscripts with all sorts of figures done in gay colored ink. He began to write every morning about nine o'clock and worked until one o'clock, when he left his work and would often join the little Fields and some of the neighbor children in a grand romp in the garden, where he would invent games for the little ones. Sometimes he was a "great big bear" and one of the children was a "rabbit." They would set off in search of adventure. Of course they always found it!

Field was very fond of collecting curios and rare editions of books. For years he was a busy collector, taking a boyish pleasure not only in his souvenirs of long journeys and famous people, but in the queer toys and trinkets of children. Among his collections was one of dolls, of all kinds and sizes; black dolls, rag dolls, bisque dolls. One day he ordered a dozen bisque dolls to be sent to his house. His friends wondered why he needed so many, and when they asked him he replied, "Oh, I like to have them and when little girls come to see me I can give them a dolly to take home."

Field's home during the last twelve years of his life was at the Sabine Farm, Buena Park, Chicago. The name was given in memory of that classic retreat of the Latin poet, Horace, whose Odes Eugene and his brother Roswell had admirably translated under the title, *Echoes from the Sabine Farm.*

"The white-winged angels came with singing to the lowly home" of the Children's Poet on November 4, 1895. In 1926 his body was removed from its obscure burial place in a Chicago

cemetery to a specially built tomb in the Episcopal Church of the Holy Comforter, Kenilworth, Illinois. There, as Field himself would have wished, scores of little children mingled with the throngs who gathered for the impressive ceremonies held in his honor. Judge Jesse Holdom, a personal friend of Field's for many years, delivered the eulogy, and at its close recited the immortal "Little Boy Blue." The marble slab on the tomb is inscribed

EUGENE FIELD, 1850—1895
THE CHILDREN'S POET
Inez N. McFee.

* Dutch Lullaby

Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light
Into a sea of dew.
"Where are you going, and what do you wish?"
The old moon asked the three.
"We have come to fish for the herring fish
That live in this beautiful sea;
Nets of silver and gold have we!"
Said Wynken,
Blynken,
And Nod.

The old moon laughed and sang a song,
As they rocked in the wooden shoe;
And the wind that sped them all night long,
Ruffled the waves of dew;
The little stars were the herring fish
That lived in that beautiful sea—
"Now cast your nets wherever you wish—
Never afeard are we!"
So cried the stars to the fishermen three,—
Wynken,
Blynken,
And Nod.

All night long their nets they threw
To the stars in the twinkling foam,
Then down from the skies came the wooden shoe,
Bringing the fishermen home;
'Twas all so pretty a sail, it seemed
As if it could not be;
And some folks thought 'twas a dream they'd dreamed,
Of sailing that beautiful sea—
But I shall name you the fishermen three,—
Wynken,
Blynken,
And Nod.

Wynken and Blynken are two little eyes,
And Nod is a little head,
And the wooden shoe that sailed the skies
Is a wee one's trundle-bed.
So shut your eyes while mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock in the misty sea,
Where the old shoe rocked the fishermen three,—
Wynken,
Blynken,
And Nod.

Eugene Field.

*The Sugar-Plum Tree

Have you ever heard of the Sugar-Plum Tree?
'Tis a marvel of great renown!
It blooms on the shore of the Lollipop sea
In the garden of Shut-Eye Town;
The fruit that it bears is so wondrously sweet
(As those who have tasted it say)
That good little children have only to eat
Of that fruit to be happy next day.

When you've got to the tree, you would have a hard time
To capture the fruit which I sing;
The tree is so tall that no person could climb
To the boughs where the sugar-plums swing!
But up in that tree sits a chocolate cat,
And a gingerbread dog prowls below—
And this is the way you contrive to get at
Those sugar-plums tempting you so:

You say but the word to that gingerbread dog
And he barks with such terrible zest
That the chocolate cat is at once all agog,
As her swelling proportions attest.
And the chocolate cat goes cavorting around
From this leafy limb unto that,
And the sugar-plums tumble, of course, to the ground—
Hurrah for that chocolate cat!

There are marshmallows, gumdrops, and peppermint canes,
With stripings of scarlet or gold,
And you carry away of the treasure that rains
As much as your apron can hold!
So come, little child, cuddle closer to me
In your dainty white nightcap and gown,
And I'll rock you away to that Sugar-Plum Tree
In the garden of Shut-Eye Town.

Eugene Field.

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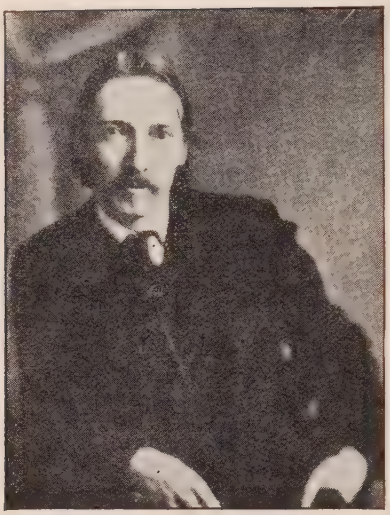

ROBERT LOUIS STEVENSON

(1850—1894)

ON November 13, 1850, in the old Scotch city of Edinburgh, a little baby, given the long name of Robert Louis Balfour Stevenson, began a life that was a continuous struggle with ill health. Through many winters of his childhood he was too delicate even to cross the threshold. Though an only child with no playmates of his own age, he was nevertheless an unusually happy little boy. There were several reasons that made it possible for Louis to keep up a stout and merry heart in spite of many hours of pain.

The first was his mother, who loved him very tenderly. She encouraged him in his fondness for reading and for making up stories, and treasured every scrap that he wrote long before anyone dreamed that he had special talent.

Fortunately "Master Lou" had a kind and loving nurse, whom he called "Cummie." She made him comfortable when he was ill, amused him in the long night hours when he could not sleep, sang to him, recited hymns, and read aloud so dramatically that Louis determined then and there to go adventuring in strange lands when he grew up. The famous "R. L. S." never forgot his "Cummie." He dedicated "A Child's Garden of Verses" to her with a special poem and sent her copies of all his books.

There was a third reason for Louis' good cheer. Instead of fretting because he could not romp about like his sturdy young cousins, he seemed to realize even then what he put into these words when he was older:

"The world is so full of a number of things,
I'm sure we should all be as happy as kings."

Louis' first serious attempt at composition was at the age of six. An uncle offered a prize to the nephew who would write the best history of Moses. Louis had not yet learned to write, but he dictated his story to his mother and illustrated it with colored pictures. He received a special prize of a Bible picture book.

The damp gray days of the Edinburgh winters were interspersed with the bright sunny ones of spring and summer at Colinton Manse, in the country near by, the home of Louis' grandfather. The garden with its odd nooks and the big airy rooms, filled with curios sent home from India, were delightful places for a little boy with a turn for adventure. At Colinton was also the kind aunt who treated him to guava jelly from the storeroom and recited parts of a thrilling poem, called "The Ancient Mariner," which is all about a ship at sea and a great white ocean bird, the albatross.

At nine years of age Louis began his school days, but his studies were often interrupted by illness, change of school, and trips for his health. About this time he discovered that his father's library contained, besides its rows of learned scientific books, many treasures for an adventure-loving lad. *Robinson Crusoe* and *The Swiss Family Robinson* had been his favorites. To these he added *Rob Roy* and others of Scott's novels.

At thirteen years of age Louis was so much stronger that he could join in boys' games. He loved especially to play "Crusoeing," a sport which meant roast-

ing apples in a bonfire, or any sort of picnicking in the open air. He amused himself also with writing magazines and illustrating them with many colored pictures.

To please his father, Louis entered the University of Edinburgh to take a scientific course in preparation for becoming a lighthouse builder like his father and grandfather before him. Louis knew in his heart that he had not enough interest in the scientific side of engineering to succeed in this profession. He had now made up his mind that he would take up writing as his life work.

To Thomas Stevenson, his father, this decision was a bitter disappointment. He had wanted his son to be the sixth Stevenson to hold a place on the Board of Northern Lights. Writing, he did not consider to be a real profession, so father and son made a compromise. Louis was to study law and devote his leisure time to writing.

Louis did, in the course of time, pass his bar examinations, but law was no more to his taste than engineering. These were very unhappy years for Robert Louis Stevenson. He felt his father's disapproval very keenly, and as yet he had made no special success with his writing. The reappearance of Bob Stevenson, his sympathetic childhood playmate, now back from studying art in Paris, was a turning point in Louis' life. "I was done with the sullens," Stevenson wrote later; "I had got a friend to laugh with." He recovered his good spirits and his confidence in himself.

In the next three years he worked hard at his writing and began to find a market for his literary products. His essays and short stories began to appear in the magazines, and his travel experiences on the continent, with Bob and other friends, were published as "An Inland Voyage" and "Travels with a Donkey."

Once more the longing to see new countries seized Stevenson and he decided to go to California. Partly to save money and partly to find out what an emigrant's life was like, he traveled in the second cabin, then affording very rough accommodations, and took an emigrant train across the continent. The long, comfortless trip was too much for his frail constitution and on his arrival at Monterey he was very ill.

Then, fortunately, things took a turn for the better. His health improved. Cheerful letters from home arrived with much-needed funds. He set to work writing once more, resolved that sooner or later his family should be proud of him.

A great happiness came to Stevenson soon after this. He was married to Fanny Osbourne, an American whom he had met in France, ever a sympathetic, intelligent, and loving companion to him. A longing to see Edinburgh, beloved in spite of its bleak winds, resulted in a return to Scotland.

In England, southern France, Switzerland, the United States, at length in the South Sea Islands, Stevenson sought for a climate that was adapted to him. Often he wrote propped up in bed, but never a hint of illness or complaint crept into his books.

Stevenson never considered himself an invalid. Always he was quite as much a boy as his stepson, Lloyd Osbourne, who became his chum, neither one ever growing too old for the games they played together. It was at Lloyd's request for a "good story," that Stevenson wrote "Treasure Island," his most famous tale of adventure.

Once, when asked why he wrote so often of rough men and of stirring adventure, Robert Louis Stevenson replied that he had always admired courage more than any other quality. Was not this friend of little children, this gentle, kindly man, who in the face of every difficulty kept steadily to his purpose of becoming a writer, himself as courageous as the boldest of the heroes in his stories?

Rebecca Deming Moore.

JAMES WHITCOMB RILEY

(1853—1916)

JAMES WHITCOMB RILEY was the poet of the country people. Although he was not raised on the farm himself, so completely did he imbibe its atmosphere that few of his readers would suspect that he had not actually lived among the scenes he describes. "When the

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James Whitcomb Riley

Frost Is on the Punkin," "The Ole Swimmin Hole," "Airly Days," "That Old Sweetheart of Mine," and scores of others, go straight to the heart with a mixture of pleasant recollections, humor, and sincerity that is most delightful.

He has written many verses for children that are equally famous. "Little Orphant Annie" and "The Raggedy Man" are among those especially fine in their faithfulness to child life. There is a certain artless catching singsong in his verses that is more pleasing to the young than the jingle of the "Mother Goose Melodies."

James Whitcomb Riley was born in Greenfield, Indiana, in 1853. His father was a Quaker by faith, and one of the most eminent lawyers of his city. Mr. Riley was very anxious to have his son study law, but the poet tells us: "Whenever I picked up Blackstone or Greenleaf my wits went to woolgathering, and my father was soon convinced that his hopes of my achieving greatness at the bar were doomed to disappointment." Referring to his education, the poet further says: "I never had much schooling, and what I did get I believe did me little good. I never could master mathematics, and history was a dull and juiceless thing to me; but I always was fond of reading in a random way and took naturally to the theatrical. I cannot remember when I was not a declaimer, and I began to rhyme almost as soon as I could talk."

Once Riley wrote to a little boy, in reply to a poem the boy sent him, and told him of the trouble he himself had had reciting in school.

February 5, 1896.

James L. Murray:

DEAR LITTLE BOY—No-sir-ee! I couldn't write verses when I was nine years old like you. But, as you do, I could get verses "by heart," for speeches in school —only I always got pale and sick and faint when I tried to speak 'em—and my chin wobbled, and my throat hurt, and then I broke clean down and—*cried.* Oughtn't I been ashamed of myself? I bet *you* aren't goin' to cry—in the Second Room of the A Grade!

I was sorry to hear your mother died when you were only one year old. My mother is dead, too; and so I wouldn't be surprised if *your* mother and *my* mother were together right now, and know each other, and are the best friends in *their* World, just as you and I are in this. My best respects to your good father and teachers all.

Ever your friend,
JAMES WHITCOMB RILEY.

Riley did not tell how stubbornly he stuck to the task until he learned to stand up before the school and recite, nor did he tell how he became the best in the school. One of his old teachers told this.

Riley's first occupation was sign painting for a patent medicine man, with whom he traveled one year. Later he organized the Graphic Company, a band

of sign painters, who were capital musicians as well. They toured the country painting signs and giving musical entertainments. Riley says: "We used to drum up trade with our music. We made plenty of money, had lots of fun, and did no harm to ourselves or anyone else." During this period of sign painting the poet was writing verse and trying unsuccessfully to find a publisher for it.

After the Graphic Company disbanded he secured a position on a weekly paper at Anderson. About this time he sent some verses to Longfellow, who congratulated him warmly. Longfellow's close friend, Lowell, also sent cheering words to the Hoosier poet. The public at once recognized a striking resemblance between Lowell's New England dialect poems and Riley's Hoosier rhymes. This assured his success, and Riley had no further need to hunt for publishers.

For a number of years Riley spent about eight months out of every twelve on the lecture platform, giving large audiences in all of the leading cities of America the rare treat of listening to his inimitable readings. He was more widely known than any other American poet. The children especially loved him, and on October 7, 1915, one of the most unique celebrations ever observed in this country was held in his honor, when "Riley Day" was celebrated by a banquet in Indianapolis, and in the schools in the country attended by more than 1,000,000 children.

The secret of Riley's sympathy with children is revealed in his own words: "I never go about alone in the world as just Riley,—the Riley I am now. There is always beside me the little lad who used to be I, and I can think his thoughts and live his hopes and his tragedies now just as much as I could when I looked like him."

"This," says his nephew, Edmund Eitel, "is the little towheaded, freckle-faced, wide-eyed youngster Riley was, bareheaded and barefooted, with the scratches of vines on his shins and a stone bruise on his heel. For the boy Riley was a great explorer of the woods and fields, a jolly, laughing, reckless little rascal, always falling out of cherry trees, and running away from school, and playing pranks in farmers' orchards and melon patches, and poking down hornets' nests, and enjoying himself with all the delight and joy of a real, simple, natural boy."

He was entirely natural in all that he wrote and told about things as they were and as he remembered that they appealed to him when a boy. Again, to quote Mr. Eitel: "He has written about Little Orphant Annie because there really was such a little child. She was a forlorn little waif named Mary Alice Smith, who came one winter day, 'to earn her board-and-keep' at the Riley home, shivering in a black calico summer dress. She had an imaginative way of entertaining herself, developed through neglect, and she told the children stories, not only for the fun of scaring them but to keep them near her while she put away the supper things and tidied up.

"There was a swimmin'-hole, also, where Jimmy swam with Eck Skinner, Jim Offut, George Carr, Buck Keefer and all the gang, and when he became cold and shivery and slipped out first, they threw mud on him from the leach-hole, and he got mad and tied knots in their shirts and hoped their mothers would find out that they had played hookey."

"The nation's poet" died Saturday night, July 22, 1916, from the effects of a paralytic stroke which he suffered that morning. On the following Monday his body lay in state at the Indiana State Capitol building for several hours. In his poem "Away" are many lines that we may well apply to him:

"Think of him faring on, as dear
In the love of There as the love of Here;
Think of him still as the same, I say:
He is not dead—he is just away!"

Inez N. McFee.

When the Frost is on the Punkin

When the frost is on the punkin and the fodder's in the shock,
And you hear the kyouck and gobble of the struttin' turkeycock,
And the clackin' of the guineys, and the cluckin' of the hens,
And the rooster's hallylooyer as he tiptoes on the fence;
O, it's then's the times a feller is a-feelin' at his best,
With the risin' sun to greet him from a night of peaceful rest,
As he leaves the house, bareheaded, and goes out to feed the stock,
When the frost is on the punkin and the fodder's in the shock.

They's something kindo' harty-like about the atmusfere
When the heat of summer's over and the coolin' fall is here—
Of course we miss the flowers, and the blossums on the trees,
And the mumble of the hummin'-birds and buzzin' of the bees;
But the air's so appetizin'; and the landscape through the haze
Of a crisp and sunny morning of the airly autumn days
Is a pictur' that no painter has the colorin' to mock—
When the frost is on the punkin and the fodder's in the shock.

The husky, rusty russel of the tossels of the corn,
And the raspin' of the tangled leaves, as golden as the morn;
The stubble in the furries—kindo' lonesome-like, but still
A-preachin' sermuns to us of the barns they growed to fill;
The strawstack in the medder, and the reaper in the shed;
The hosses in theyr stalls below—the clover overhead!—
O, it sets my hart a-clickin' like the tickin' of a clock,
When the frost is on the punkin and the fodder's in the shock!

Then your apples all is getherd, and the ones a feller keeps
Is poured around the celler-floor in red and yeller heaps;
And your cidermakin' 's over, and your wimmern-folks is through
With theyr mince and apple-butter, and theyr souse and saussage, too—
I don't know how to tell it—but ef sich a thing could be
As the Angels wantin' boardin', and they'd call around on *me*—
I'd want to 'commodate 'em—all the whole-indurin' flock—
When the frost is on the punkin and the fodder's in the shock!

James Whitcomb Riley.

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Our Hired Girl

Our hired girl, she's 'Lizabuth Ann;
An' she can cook best things to eat!
She ist puts dough in our pie-pan,
An' pours in somepin' 'at's good and sweet;
An' nen she salts it all on top
With cinnamon; an' nen she'll stop
An' stoop an' slide it, ist as slow,
In th' old cook-stove, so's 'twon't slop
An' git all spilled; nen bakes it, so
It's custard pie, first thing you know!
An' nen she'll say,
"Clear out o' my way!
They's time fer work, an' time fer play!
Take yer dough, an' run, child, run!
Er I cain't git no cookin' done!"

When our hired girl tends like she's mad,
An' says folks got to walk the chalk
When *she's* around, er wisht they had!
I play out on our porch an' talk
To Th' Raggedy Man 'at mows our lawn;
An' he says, "*Whew!*" an' nen leans on
His old crook-scythe, and blinks his eyes,
An' sniffs all 'round an' says,—"I swawn!
Ef my old nose don't tell me lies,
It 'pears like I smell custard-pies!"
An' nen *he'll* say,—
"Clear out o' my way!
They's time fer work an' time fer play!
Take yer dough, and run, child, run!
Er she cain't git no cookin' done!'"

Wunst our hired girl, when she
Got the supper, an' we all et,
An' it wuz night, an' Ma an' me
An' Pa went wher' the "Social" met,—
An' nen when we come home, an' see
A light in the kitchen door, an' we
Heerd a maccordeun, Pa says "Lan'-O-Gracious! who can *her* beau be?"
An' I marched in, an' Lizabuth Ann
Wuz parchin' corn fer The Raggedy Man!
Better say,
"Clear out o' the way!
They's time fer work, an' time fer play!
Take the hint, an' run, child, run!
Er we cain't git no courtin' done!"

James Whitcomb Riley.

From *Rhymes of Childhood*, copyright 1890-1918. Used by special permission of the publishers, The Bobbs-Merrill Company.

THEODORE ROOSEVELT

(1858—1919)

THEODORE ROOSEVELT stands forth as the most typical American of his day and age. "He had the virtues we like to call American, and he had the faults," says one of his biographers, in a most happy characterization. "He had energy, enterprise, chivalry, insatiable eagerness to know things, trust

Theodore Roosevelt

in men, idealism, optimism, fervor; some intolerance; vast common sense; deep tenderness with children; single-minded fury in battle. He had . . . real respect for the other fellow as long as he was straight, and immeasurable contempt for him if he was crooked or a quitter; love of fair play, of hardship, of danger, of a good fight in a good cause. A level-headed winner, a loser who could grin . . . He was the fulfiller of our good intentions; he was the doer of the heroic things we all want to do and somehow don't quite manage to accomplish."

Almost from babyhood Theodore had the asthma, and for years he could not lie down to sleep. Often when his attacks were severe his father, Theodore Senior—"Greatheart" as Aunt Anna often termed him, remembering Bunyan —walked the floor for hours with the lad in his arms, and frequently in the dead of night hitched up and took the child driving far out into the country in search of breath and peace. Seldom has a child had a father more completely worthy of admiration: "tall, stalwart, bearded, with the gentleness of a woman and the courage, energy, and simple-heartedness of a backwoodsman, a man of universal feeling who touched every side of life." He was young Theodore's first hero, and he never failed being interested in all that was for his son's good. Not only did he teach the boy to love the heroes of the printed page, but he built an outdoor sleeping room and gymnasium for him. "It is not enough to have a fine mind, my boy," he said. "Your body must be a temple that is fit to house your soul." Finally, when he thought Theodore was not making progress enough, he hired an old backwoodsman to take the boy into the forest, and interest him in swimming, rowing, camping, and doing all the things that go to make up a good Boy Scout to-day.

When the final hot and heavy campaign of Hayes against Tilden was at its height, Theodore Roosevelt, then a youth of eighteen, entered Harvard, and at once joined in with certain Freshmen to help in the support of Hayes. As they were marching uproariously down Cambridge Street, an admirer of Tilden flung up a window, and shouted authoritatively: "Shut up, you blooming Freshmen," at the same time emphasizing his advice with a rotten potato, which landed uncomfortably close to our young hero, —a wiry stripling, with glasses.

Instantly the lad's torch dropped, and he whirled with an appropriate retort and a hearty shake of his fist that moved the onlooking officials to ask interestedly who he was. "That boy?" was the reply, "oh, that's Theodore Roosevelt. He belongs to one of the best Knickerbocker families in New York, but he has the

asthma terribly and is a queer Dick in general—absent-minded as a professor and nutty on bugs and natural history."

But he had a keen mind, too, his classmates soon discovered, and, notwithstanding his rather alarming assertion that he intended to become a professor of natural history, the boys found him altogether likable.

In due time he made Phi Beta Kappa, and was chosen editor of the *Harvard Advocate*. Besides being active in these, he was ready for sports of every description, with the idea of making thin-chested, under-weight Theodore Roosevelt into the fine, broad-chested, athletic fellow that he desired him to be. He rowed, boxed, wrestled, drove a tandem—"gaily, badly, and often," as he admitted; he practised target shooting; he went in for racing, and was instrumental in starting the now celebrated track meets between Yale and Harvard. Then, as though all these activities were not enough, and because he wanted to be a man who did things, he took up the study of art as a side line. He acted in comic opera, and dabbled in journalism, writing political papers which he read before the O. K. Society, and finally began the opening chapters of a book on the *War of 1812*.

A wonderful record, was it not? And one which gradually made the thin, spindle-legged youth into a young man of endurance and unbounded determination. Incidentally, too, his idea of becoming a professor of natural history was driven into the background. "The life promised to be too slow and uninspiring," he said. But even with all his unbounded activity and its apparent gain, a real shock awaited him, when, the four years of college life over, Roosevelt went to his physician for a final verdict. Imagine! he was told that his heart had turned traitor: he must give up all violent exertion of every kind; he must choose some quiet profession, and never, *never* run upstairs!

For a moment Roosevelt was quite dumbfounded. Then the old rebellious spirit of the Freshie burst forth. "Doctor, I just simply can't live the life you advise," he cried. "I'll have to go my own gait. If the end comes soon, at least I will have had a life worth living!"

Shortly, then, Roosevelt went abroad, and the next his friends knew he wrote that he had just climbed the Matterhorn in the Swiss Alps; his reason, he said, being that he had met two Englishmen who seemed to think he couldn't do it!

"Choose a goal; then drive straight toward it, whole-hearted and unafraid!" This was the slogan Roosevelt adopted when he first decided to make a man of himself, and under its banner he marched to the end of his long and wonderfully successful career.

Roosevelt served three terms in the New York legislature; he was head of the Civil Service Commission under President Harrison, where he worked strenuously to deal the death licks to the old "spoils system," which distributed offices as "gifts" every time a President was elected. As head of the Police Commission in New York City, he established a reputation for doing big things, which, coupled with his campaign as Colonel of the Rough Riders in the Spanish-American War, made him the next governor of New York. Nor was he a "shadow governor," in spite of predictions everywhere that his hands were tied. Roosevelt had no back entrances to his private office, and he insisted that the "winds of publicity" should sweep airily through at all hours. He was the machine boss and the governor, too. And what is more he enjoyed every minute of the scrimmage!

Roosevelt was made Vice-President in the campaign which elected McKinley for President. One year later the tragic hand of Fate called him from a restless obscurity to the very center of the world's attention. Among other achievements during his administration was the building of the Panama Canal—a project the nations had been *talking about* for many long years. He sponsored the plans for the reclamation of arid

lands and the preservation of the national forests. He gave back Cuba to the Cubans, asking only that they keep it in order; he was instrumental in returning one half of the Boxer Indemnity due America to China, with the understanding that the income from this money should be used to educate her young men in American institutions; and by these two noble examples of altruism fully demonstrated his theory 'that statesmen and nations should meet and conduct their affairs on exactly the same plane as that upon which neighbors in a community stand in their relationship."

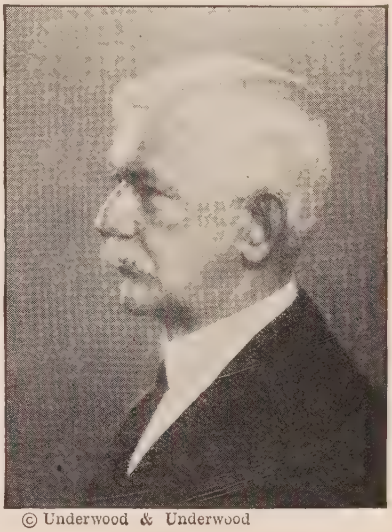
Roosevelt was twice married. His first wife was Alice Lee, whom he married as soon as he left Harvard, and to them was born one daughter, Alice. His second wife, Edith Kermit Carew, he married in 1886. They had five children —a daughter Ethel, and four sons: Archie, Theodore, Kermit, and Quentin.

Roosevelt's later life was spent in big hunting and exploring expeditions in Africa and South America, and in writing up these adventures for the press. (See *African Game Trails* and *Through a Brazilian Forest.*) He was eager to raise a company of "Rough Riders" and to command them in the World War, but Congress would not listen to this. His four sons, however, volunteered and left one after another. Quentin, the youngest, fell a year later, while fighting in the clouds against heavy odds. "Haven't I bully boys?" the white-faced Colonel exulted to a friend who hurried to his side on hearing the news, "one dead, and two in the hospital!" Though he was not needed in the field, Roosevelt found plenty to do to help "carry on," and his voice and pen were seldom idle.

He had suffered such hardship during his Brazilian expedition, however, that he never was really well again. During the five years following his return he gradually failed, and on January 5, 1919, died quietly in his sleep at his residence on Oyster Bay, Long Island, N. Y.

His boys had always proudly referred to their father as "the lion," and when the blow fell and the world tried to express the void that had been left in the passing of Theodore Roosevelt none exceeded in pathos and sincere homage the brief cable which Archie, who had been invalided home, sent to his brothers in France: *"The lion is dead!"*

Inez N. McFee.



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WILLIAM CRAWFORD GORGAS

(1854—1920)

DURING his life William Crawford Gorgas was known as the only man in the army who *fought all the time!* But it was not the regiments of man with whom Gorgas contended; it was the disease-breeding insects hordes, the enemy which was the hardest to combat, because its presence was so often all unguessed and unseen. Dr. Gorgas was surgeon-general in the United States Army, with the rank of major general. He was born in Mobile, Alabama, Oct. 3, 1854, and received his diploma at Bellevue Hospital Medical College, in New York City.

Gorgas was made chief sanitary officer in Havana, at the time of the occupation of Cuba by the United States army, after the Spanish-American War. And it was then that he first entered the battle in real earnest, the arch enemy

being the yellow fever mosquito. This little pest is one of the most insidious enemies known to man. However, it is not hard to recognize. It is much smaller than Madam Culex, the common mosquito, and wears a decoration of black and white stripes around its legs, which renders it especially conspicuous. There is also a lyre-shaped white mark on its back.

Only a little water is necessary for the yellow fever mosquito's nursery, that which collects in the tin cans thrown out by an army being sufficient to raise millions of progeny. Fortunately, this mosquito never flies far from its breeding place, and seldom rises more than twenty feet from the ground. Knowing this, Dr. Gorgas had only to wage an intensified clean-up campaign to wipe out the yellow fever mosquitoes, and suddenly Havana, from being one of the most baleful cities in the New World, became one of the most beautiful. For his services there Congress made him assistant surgeon-general, with the rank of colonel.

In 1904 the United States began work in the Panama Canal Zone and during the first year thirty-five men died of yellow fever. The French, in 1879, had undertaken to build a canal but had fought a losing fight with death because of the yellow fever plague, and in 1889 had given up the work as a hopeless undertaking. It was during the administration of Theodore Roosevelt that the United States was concerning itself with ways and means of dealing with the tremendous task of completing the Canal, and Roosevelt, with his usual faculty for hitting the nail on the head exclaimed: "A good construction engineer is necessary of course, but what we want first and foremost is old Gorgas: he sees mosquitoes in his sleep! And the Canal Zone is filled with a motley array of the lyre-marked foe. If we don't get them they will get us. Besides, there is the plague to consider, with its consequently necessary red-hot campaign against rats and fleas."

So William Crawford Gorgas went to Panama to again wage war against the deadly mosquito. When he arrived there he found conditions frightful. There were the Chagres River, sluggish, mosquito-breeding; the jungles filled with pools of stagnant water; the swamps, producing myriads of malarial and yellow fever mosquitoes. Laborers were deserting daily, terrified by the high death rate. It was a case of getting rid of the fever or giving up the Canal. Day and night Gorgas and his squads worked to clean up disease-breeding filth: marshes were drained and filled with dredgings from the canal; tin cans buried, rubbish burned, and houses and tents scrupulously screened against the infection carriers. In addition, streets were paved, sewage systems installed, and a hygienic water supply brought into the cities. Houses and docks were also made rat proof, and the rats and fleas exterminated.

Within an incredibly short time the Canal Zone was transformed from a deadly sector to a place where men might live and work with a fair degree of safety, and daily the conditions bettered. During the first year (1904), of the 9000 men employed, 40 per cent were in the hospital at one time or another, but only 1.46 per cent died. In 1910, the death rate in the Canal Zone was actually less than that in New York City. Thus, Dr. Gorgas and his assistant physicians and chemists had a part in the great triumph of building the Panama Canal, equal, if not outranking, that of Goethals, the chief engineer. For the latter, with all his skill as a constructionist, would have been powerless before the onslaughts of the winged black-and-white foe, and the ravages of the plague, due to germ-infested rats and fleas.

At the completion of the Canal, the government appointed Gorgas surgeon-general of the United States Army with the rank of brigadier general. The following year he was raised to the rank of major general.

In 1914 he was called to South Africa

by the British government to investigate sanitary conditions in the famous Witwatersrand mines and see if he could help check the plague of pneumonia from which thousands of negroes were dying there. Later he was made a permanent director of the International Health Commission of the Rockefeller Foundation, and his advice was in daily demand in all sorts of sanitary campaigns. After his retirement from the army in 1918 he was again asked to visit Africa, to investigate sanitary conditions in West Africa, but he died in London July 4, 1920, before his work there was finished.

Inez N. McFee.

HELEN HUNT JACKSON

(*1831—1885*)

HELEN HUNT JACKSON is known as "The Red Man's Friend." Her best known books, *A Century of Dishonor* and *Ramona*, are the expressions of her bitter indignation over the ill-treatment of the Indians by the United States government. When the former was published, in 1881, she gave a copy of it to every member of Congress. This led to her being appointed special commissioner to investigate Indian affairs, and it was largely due to her influence that the red men finally became the wards of Uncle Sam. *Ramona*, sometimes called the "Uncle Tom's Cabin of the Indians," is also a plea for better treatment of the Indians. It is a pathetic story that is far more than a purpose novel, for its beautiful descriptions, its many dramatic points, and its fine character representations give it great literary merit.

Every one who has read the poem, "October," realizes how well the author must have loved that month. She was born October 1, 1831, at Amherst, Massachusetts. Her father was Professor Fiske, of Amherst College, and when his daughter was ready for school he sent her to a female seminary at Ipswich, Massachusetts, to be educated. At the age of twenty-one she married Captain Edward B. Hunt of the United States Navy, and during the following eleven years they resided at various posts. Captain Hunt died, and she made a home for herself and children at Newport, Rhode Island, but one by one, the children, too, passed away, leaving her sad and desolate, indeed.

Helen Hunt Jackson

Helen Hunt's first literary composition was some verses written during her girlhood and published by a Boston newspaper. She offered no more for publication until two years after her husband's death, when some verses of hers signed "H. H." took the world by storm.

Mrs. Hunt became the wife of William S. Jackson, a banker of Colorado Springs, in 1875. Most of her literary work was done in a log cabin study overlooking the wild and weird Cheyenne Canyon, where she first came in contact with the Indians. At her death she asked to be buried there, but later the site became such a resort for tourists that her remains were removed to the Colorado Springs Cemetery.

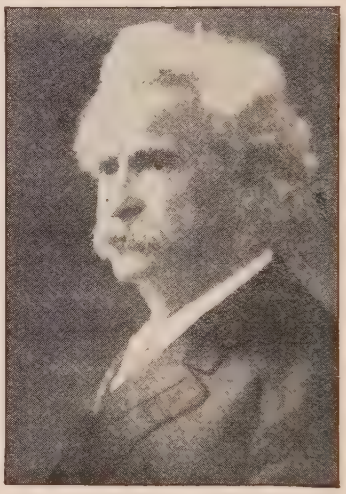
Inez N. McFee.

SAMUEL L. CLEMENS

(1835—1910)

SAMUEL LANGHORNE CLEMENS, our most celebrated American humorist, known throughout the world as Mark Twain, was born in the town of Florida, Missouri, November 30, 1835. Most of his early boyhood was passed at Hannibal, Missouri, where he attended the village school. At the age of thirteen he was apprenticed to a printer and worked at this trade later in St. Louis, Cincinnati, Philadelphia, and New York.

During his early boyhood Samuel was always dreaming about piloting on a Mississippi steamboat, and finally he ran away, determined to accomplish this object. He had a little money, and so hired passage "on an ancient tub" to New Orleans. As the *Paul Jones* poked slowly down the Ohio, the lad stayed on deck all day, where the wind and sun could strike him. He wanted to get the brown, seasoned look of the traveler, and it was with the greatest joy that he noted his face and neck beginning to blister and peel!



Samuel L. Clemens

Arrived at his destination, he laid such siege against one of the river pilots that after three hard days he surrendered, agreeing to teach the lad the Mississippi River from New Orleans to St. Louis for $500, payable out of the first wages young Sam earned. Learning 1,200 miles of the Mississippi seemed an easy enough task to the boy. "If I had really known what I was about to require of my faculties," he wrote later, "I should never have begun." It was hard and discouraging work, but Samuel Clemens was never a quitter. In time he won and at the age of twenty-one became a pilot, receiving $250 per month salary. It was while he plied up and down the Mississippi that the call of "mark twain" was so often dinned in his ears. It was the leadsman's cry when marking a depth of two fathoms. That it should resound in memory when, some years later, he was seeking for a pseudonym to sign to his first article for publication was a happy circumstance. He was so long and so familiarly called Mark Twain that many thought it to be his real name.

The Civil War interrupted steamboating on the Mississippi and so closed this means of livelihood to him. He then went to Nevada with his brother, who had been appointed secretary of Nevada Territory. Here Mark Twain became reporter and staff writer of the *Territorial Enterprise.* It was at this time that he first revealed his ability as a humorous writer.

From Nevada Clemens went to California, still making his living as reporter and editor. In 1866 he made a trip to the Sandwich Islands and soon after this began his career as a humorous lecturer. The following year (1867) his first book, *The Jumping Frog of the Calaveras County* was published. The success of this book and of his lectures lead him to undertake a journey to the Orient for journalistic purposes. His letters about this trip published under the title *Innocents Abroad* brought him his first decided literary success.

Mark Twain's next work of note was *Roughing It,* which raised shouts of laughter wherever it was read. It was a series of brilliant and graphic sketches of the author's personal experiences in the rough border life of Utah, Nevada, and California.

Two of his later books that are sometimes called his boys' classics are *The Adventures of Tom Sawyer* and its se-

quel, *Huckleberry Finn.* So fond was Roosevelt of these two books that he carried them with him through Africa and read them both many times.

When Mark Twain was fifty years old and worth about $1,000,000, a publishing firm in which he was a partner became bankrupt, and he found himself morally, though not legally, responsible for large sums due the creditors. He nobly resolved to wipe out every dollar of the debt, and at once entered upon a lecturing trip around the world, meeting with such personal welcome and financial success that in ten years' time he was again ahead of the wolf. His wife had died, but he built a fine country home near Redding, Connecticut, in the midst of his old neighbors and friends, and prepared to grow old with his two daughters, Clara and Jean. But happiness was not his for long. Clara married Ossip Gabrilowitch, the famous Russian pianist, in November, 1909, and went abroad to live. And poor Jean, who had all her life been an invalid, died the day before Christmas. Her father felt her death keenly, and from that hour his own days were numbered, Mark Twain himself dying April 21, 1910.

Illustrative of how well Mark Twain was known everywhere the following story is told. Brander Mathews and Francis Wilson were once dining at the Players Club in New York, when the former suggested that they write to Mark Twain.

"But we don't know where he is!" objected Wilson.

"That won't matter in the least," Mathews assured him.

Accordingly the letter was written, and addressed to "Mark Twain, *God Knows Where,*" and a five-cent stamp was affixed to the envelope. In due time the friends delightedly received a telegram. "He did!" the message stated tersely, and they knew just how Mark Twain had laughed to himself as he penned it.

Inez N. McFee.

LOUISA M. ALCOTT

(1832—1888)

PERHAPS you may have read *Little Women, Little Men, An Old-Fashioned Girl,* and others of Miss Alcott's books for young people. If not, you should do so at once, for you will enjoy them, every one. Louisa May Alcott was born in Germantown, Pennsylvania, November 29, 1832. When she was only two years old the Alcotts moved to Boston, where her father, who was an educational reformer, established a school. Six years later they moved to Concord, making their home at "Orchard House."

Louisa's parents were poor. Mr. Alcott was a refined, intelligent gentleman, but he did not seem to know how to get on in the world; Mrs. Alcott was a lovely woman, kind and true, who was never so poor herself that she had nothing to give to others. There were four girls in the Alcott home—Anna, or Nan; Louisa; Elizabeth, who was called Lizzie, or Betty; and May. The children never went to a public school but were taught, for the most part, by their father. All the sisters were bright, jolly, lovable girls and had many lively times together. In Miss Alcott's books we are given descriptions of many of their merry-makings.

All the girls had to learn to work, for there was nothing in the family purse for hired girls. Louisa could do everything about the house; there was not a

lazy bone in her body. She used to get up at five o'clock in the morning and take a cold bath; then she was ready for any work that might fall to her share.

As a very small girl Louisa began to wonder what she could do to mend the family fortunes. Her mother had taught her to sew beautifully, and when she was twelve years old she opened a dolls' dressmaking shop, fashioning some lovely models to advertise her work. Soon she had all she could do sewing for her little friends' dolls. As she grew older, she began to sew for real people, and when sixteen years of age she had become a very good dressmaker. Not long after this she took up school teaching and continued in this work for ten years. She did not give up her sewing entirely, however, for it brought in extra money that was sadly needed in the Alcott home.

It was about this same time that her writings began to prove profitable to her. When only eight years old she wrote little verses, merely for the pleasure it gave her. Finally she tried writing stories which she submitted for magazine publication. These she wrote late at night after her other tasks were finished. At the age of sixteen she sold her first story and from that time on she spent every spare moment in writing. Often Emerson, Thoreau, or Hawthorne, who were all neighbors of the Alcotts, would read her work and advise her about it.

During the Civil War, she went to Washington as a war hospital nurse, but ill health forced her to give up this work and return home the following year. While in Washington she wrote for a newspaper the letters which the next year (1863) she had published in a volume called *Hospital Sketches.*

Four years later she wrote *Little Women,* the book which won the hearts of young and old and soon made her famous. This story is more or less a picture of the home life of the Alcotts, Miss Alcott herself being portrayed in the character of Jo. So popular did this book prove that its readers insisted on more of a similar kind. So, in spite of ill health, she continued a series of books for boys and girls. Some of the best of these are: *Little Men,* and *Jo's Boys,* which continue the fortunes of the family described in *Little Women; Eight Cousins; An Old-Fashioned Girl; Rose in Bloom; Under the Lilacs;* and *Jack and Jill.*

Louisa May Alcott died in Boston, March 6, 1888, at the early age of fifty-six. Her aged father, who had been an invalid dependent on her care for many years, passed away just two days before, at the ripe old age of eighty-five.

Miss Alcott was, no doubt, a victim of overwork. She was a great advocate of work for the health, but she did not practice her teachings, and fell a prey to nervous prostration. It is said that she frequently gave from twelve to fifteen hours a day to her literary labors, besides looking after her business affairs, caring personally for her old father, and for many years mothering her orphan niece, Lulu. She was buried in the old Sleepy Hollow Cemetery of Concord, Massachusetts, not far from the grave of her distinguished friend, Ralph Waldo Emerson.

"Orchard House," her Concord home, has been bought by the Alcott Memorial Association as a permanent memorial of the author. Here, open to the inspection of visitors, are many interesting articles connected with Miss Alcott and her life.

Inez N. McFee.

Geography

METHODS OF TRANSPORTATION

THE subject of transportation is a very important division of commercial geography. Apart from its geographical aspect, moreover, it furnishes interesting topics for composition, oral and written. It is particularly adapted to classes that take a lively interest in the world about them, for it has many branches and may be studied from many points of view. History, biography, science, physiography are all associated with its development, and it also provides a wonderful opportunity for broadening the vocabulary.

Pupils can set themselves many problems in connection with the subject. Shop work and mechanical toys may be called upon to assist. Charts may be made by select groups of children to illustrate certain topics. In fact there is no limit to the number of lines of thought that are opened up by the study of methods of transportation.

The word "transportation" is to be taken in its broadest sense, and the following outline may aid the teacher whenever suggestions from her are necessary.

Transportation Outline

I. Of messages.
   a. Runners.
   b. Signals—wigwagging, heliograph, semaphore, etc.
   c. Post (a combination of methods).
   d. Telegraph; cable; wireless.
   e. Telephone.

II. Of commodities.
   A. Factors to be considered—
      1. Speed. Perishable articles must be sent by quickest method.
      2. Cost. Bulky, non-perishable articles must be sent by cheapest method.
   B. Development of means.
      1. By water:
         a. Rafts.
         b. Canoes and dugouts.
         c. Rowboats.
         d. Canal boats.
         e. Barges.
         f. Sailing vessels.
         g. Steam vessels.
      2. By land:
         a. Human beings.
         b. Pack animals.
            Dog (in Arctic regions, Holland and Belgium.)
            Army mule, horse, camel, donkey, llama, burro, ox, elephant.
            llama, burro, ox, elephant.
         c. Sleds.
            Drawn by dogs, reindeer or men.
         d. Wheeled vehicles.
            Drawn by man or animals.
            Propelled by steam, electricity, compressed air, etc.
         e. Pipes for oil, gas, water, etc.
         f. Wires carrying electricity for power, light, etc.
      3. By air.
         Airships, balloons.

III. Of people.
Adaptations of some of the foregoing.

Notes on Outline

Commercial exigencies demand the transportation of messages, commodities, and people. Water, land, and air are the media used, and the special means are many.

I. Messages pass through the air either with or without the help of wires. Signals are still used, as, for instance, by the weather bureau, coast guard, on railroads, by ships, etc. The former runner has been largely superseded by our modern mail system (in which letters are sometimes shot through tubes by means of compressed air), but the human element is still present in the form of the postman and telegraph boy in cities.

Related topics: Runners of ancient times and among Indians. The development of the postal system: Invention of telegraph, telephone, wireless. The laying of the Atlantic cable. Biography of Morse, of Bell, of Marconi. The importance of telephone and telegraph in modern business. A visit to a local telephone exchange.

II. For transporting commodities and persons, there is an endless series of carriers used on water and land, beginning with the simple raft and sled and ending with the most modern types of ocean vessels and electrically driven trains. First we shall consider the water methods.

1. The coracle or round dugout of the early Briton has a modern successor in the round skin-covered boats used on the shallow Tigris for lightering large vessels. Primitive peoples generally used hollowed-out trees. In Africa and in the wilds of Canada the natives still

Traveling in Palestine

Publishers' Photo Service

Sledding in Madeira

Sledding without snow is a common sight in Madeira. Funchal, the capital, has streets paved with small round pebbles so smooth that the runners slip over them easily and comfortably. One of the thrills for the tourist is to coast down the three miles from the top of the mountain, Terreira da Lucta, in light wicker sleds guided by a puffing runner.

Publishers' Photo Service

A Native Oxcart—Bombay, India

use this type of craft. Indians in canoes bring their winter's harvest of furs to the Hudson Bay Company's stores. Rafts do not necessarily belong to unprogressive regions, for a common method of transporting timber to-day from Puget Sound to southern California is by means of the seagoing raft. This consists of many logs chained together and drawn by a tug boat. The raft is constructed so as to be pointed at both ends and very broad in the middle.

Just when and where our mariner ancestors developed the *keel* is unknown. This simple steadying device may have been evolved in many places. What an effect its first use must have had upon seafaring people! For with the keel and the primitive sail they were able to venture farther from shore and form communication, friendly or otherwise, with inhabitants of lands across the adjacent waters.

It is about four hundred years since an Englishman named Fletcher invented a boat which would work against the wind, its sails being trimmed fore and aft. Froude, the historian, considered this the greatest revolution in shipbuilding and attributes the rise of England's sea power to this and other inventions of that period relating to ships.

Mechanical inventions do not necessarily mean the abandonment of human power as a motive force. It is still a pathetic sight in Holland to see a man or boy walking along a towpath harnessed with a sort of yoke and bent almost double with the labor of drawing a great canal boat at the other end of a few rods of rope or chain.

If pupils keep their own notebooks they should be encouraged to paste in as many pictures of different kinds of boats as they can find. If preferred, a class chart may be kept. Such charts should not be held over from term to term.

Some study of the power which propels the different types of vessels will greatly interest boys.

Related topics: Inventions which have aided navigation. The sea powers of the world from ancient times to the present day. Precautions taken to render navigation safe. Laws governing the merchant marine. A visit to local wharves or docks. Description of an ocean freighter. Watch newspapers and post office for notices of departure and arrival of ocean carriers. Marine insurance. Meaning of tonnage, cargo, tramp steamer.

Photo by Harry Frank
Chinese Mountain Chair

2. Methods of transportation used on land are, if anything, even more numerous than those used upon the water. Between the unaided human carrier at one end of the scale and the fast trains at the other, there are many grades.

Men trained to the work can carry astonishing weights, and in many parts of the world human life is still cheaper than the cost of maintaining pack-animals. In Central Africa the tsetse fly is the deadly enemy of horse and ox, consequently trains of porters must be employed as carriers to and from military or missionary stations far from railroad or river connection. The narrow, stony roads of China are impassable for two-wheeled vehicles, consequently the single-wheeled barrow, driven by the coolie, is used on hundreds of miles of road for carrying tea, rice, or other products to the river ports.

From the study of foreign lands, in the lower grades, pupils will be able to arrange a list of animals used as beasts of burden. Stories of travel in such

lands, pictures cut from magazines and old textbooks are valuable aids.

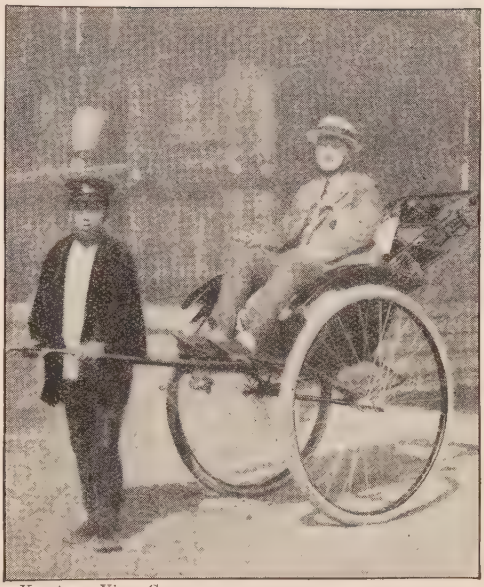
If the keel was an important invention in the development of travel by water, the wheel was no less so for land transportation. (Pupils may discuss the advantage of the wheel over the runner and why both are superior to a flat carrier dragged over the ground.) Even the wheel itself has undergone considerable evolution. In Sicily the old type of solid wooden wheel is still in use.

Related topics: The first locomotive. The first transcontinental railroad. Principal railroads of United States and Canada. Power and fuel used by railroads. Safety devices. Signals. Different forms of freight cars and their uses. The need of tunnels in the Alps Mountains.

Publishers' Photo Service

A Street Merchant and His Dog Cart, Holland

At first one is apt to omit water, gas, and electricity from a list of commodities sold by one group of individuals to another. In large cities even steam is sent from a central plant through pipes under the streets to heat buildings some distance off. Children in rural districts of New York, Pennsylvania, and other states may be familiar with the pipe line that carries petroleum from the oil districts to the seaboard for refining.



Keystone View Company

A Japanese Jinrikisha

3. Transportation through the air is no longer in the experimental stage. The World War showed that aircraft can carry heavy loads. There are now regular air routes for carrying mail and the use of the airplane in transporting freight and express is steadily increasing.

III. Commerce has always depended more or less upon the ability of persons (agents or principals) to move about from place to place. The modern seller does not usually travel with his wares, except the itinerant peddler, but demands comfort and even luxury. Hence we have fast service by land and water, specially fitted up boats and trains to aid in the carrying on of business.

Mary E. S. Davidson.

The Happy Eskimo

The happy little Eskimo;
He rides upon a sled;
His dogs outstrip the winds that blow
Across the gleaming ice and snow,
Beneath the northern lights that show
Like silver overhead.

Anonymous.

COMMERCE AND INDUSTRY IN ASIA

(The Problem Method Applied)

PROBLEM: Why commerce and industry have not developed in Asia as in Europe and North America.

PURPOSE: To arouse and create interest in the study of Asia.

1. To show the relation of physical conditions to the commerce and industries of the three continents.

2. To locate Asia with reference to zones and latitude.

3. To study the climate with reference to products.

4. To contrast the people and their methods of work with those of the United States.

5. To compare Asia's commercial relations and possibilities with Europe and the United States.

The following outline may be developed in class to solve the problem:

I—Location

1. How does the location of Asia compare with that of North America and of Europe in latitude and longitude?

2. Locate the water boundaries of Asia. Compare the climate of the water boundaries with those of North America and Europe.

3. Is the position of Asia an advantage or disadvantage for commerce and manufacturing?

4. What do the zones have to do with progress made by the people?

II—Size

1. How does the size of Asia compare with that of North America and Europe?

2. Compare Asian gulfs and bays with those of North America and Europe, as to size.

3. Compare the commerce in the several groups of islands near Asia with the commerce in the island possessions of the United States.

4. Could its size be a disadvantage for commerce and manufacturing?

III—Physical Features

1. The topography of Asia is unique by reason of the fact that here are found the highest mountain ranges, the loftiest peaks, the largest table-lands and the most extensive lowlands in the world. Most of the surface is high in the interior and usually low near the borders.

2. Compare surface features with North America and Europe.

3. Mountains—Himalaya, Hindu Kush, Altai, Kuenlun.

4. Plateaus—Tibet, Pamir, Turkestan, Mongolia. Compare altitude with plateaus in North America and Europe.

5. How do mountains usually affect the occupations and mode of living of the people?

6. Compare the occupations and commerce in the mountainous regions of Asia with those in the North Central States.

7. Show how the physical conditions of Asia separate and affect our problem.

IV—Climate and Rainfall

1. Does the fact that Asia has such a wide range of latitude, longitude, altitude and distance from the sea affect the climate and rainfall? Why? How?

2. Europe and Asia, north of about the thirtieth parallel, are in the belt of westerly winds. Note that the distribution of rainfall is very similar to that of North America, north of Mexico.

3. What have the three zones had to do with the climate?

4. What have the monsoons, cyclones, and typhoons of the Indian waters had to do with commerce?

5. In what ways are climate and rainfall important in a country's industries?

V—Coast Line

1. What advantages are found on the coast lines of North America and Europe that are not found on the coast lines of Asia?

2. Why have the harbors in North America and Europe favored commerce more than have the harbors in Asia?

3. Who controls many of the harbors

on the eastern coast? Is this an advantage or a disadvantage?

VI—Transportation

1. Compare the seven great river systems of Asia with the river systems of Europe and North America.
2. Compare the commerce of the Suez and Panama Canals.
3. What can be said about the number of miles of railway as compared with the number in the United States?
4. Is the Trans-Siberian railway as important to Siberia as a great trunk line is to the United States?

VII—Minerals and Farm Products

1. Compare the production of economic products with that in the United States and Europe.
2. What is raised in Asia that is not raised in the United States and Europe?
3. How do methods of agriculture differ from our own?
4. The following mineral resources may be found in Asia: Diamonds, rubies, sapphires, gold, platinum, silver, tin, copper, iron-ore and coal.
5. If the mines of Asia were developed as much as the mines of the United States and Europe, what influence would such development have upon the commerce and manufacturing of Asia?

VIII—People

1. How does the population of Asia compare with that of the United States? Of Europe?
2. What have the different races had to do with the progress of Asia?
3. Do the Chinese like changes? What is meant by the worship of ancestors?
4. How has the Caste System of India hindered progress?

IX—Commerce

1. How does Japan's geographical position give her an advantage in Asiatic commerce over both England and the United States?
2. What is the open-door policy?
3. What effect did the World War have on the development of commerce in Asia?

X—Conclusions

(To be reached by children through socialized recitations)

Commerce and industry have not developed as much in Asia as in Europe and North America.

1. Commerce.
   a. The size is a disadvantage because many parts are far from sea.
   b. There are but few good harbors and navigable rivers.
   c. The vast population is able to consume the agricultural products.
   d. There are but few good roads or railroads; in some sections not any.
   e. The climate and fertility of the soil in the southeastern part of the continent have caused the majority of the people to settle there.
   f. The surface has divided the people into groups.
2. Manufacturing.
   a. Parts of the continent are overpopulated.
   b. The great population uses most of the agricultural products for food.
   c. Poor transportation and lack of machinery have hindered the mining of coal and iron.
   d. Millions of the people are uneducated and cannot become skilled workmen in the factories.
   e. Communication has been difficult between the various sections of the continent.
   f. Many of the Chinese do not like changes because they conflict with the prevailing religion.
   g. Famines in India hinder industrial development.
   h. The wealthy inhabitants have failed to invest their capital in industries.

i. The Caste System in India has discouraged education and manufacturing.

J. C. Pace.

HANDWORK IN PRIMARY GEOGRAPHY

THE geography in which the child of six and seven is most interested is his surroundings. It is called home geography and is closely related to nature study. There are several types of handwork which may be profitably used in teaching primary geography, as the sand table, paper cutting and tearing, making of booklets, clay modeling, weaving, drawing, and other construction work.

The first sand table to represent a topic in geography should be something in which pupils are interested and which is familiar to them. Children who live in the country or in small towns, might represent a farm first. The kind of farm will be the one most familiar to the children. Suppose it is a stock farm. Have children cut animals from heavy wrapping paper of cardboard and color them, or have them bring their toy animals to school. They may be told stories describing such farms or some pupil may know that the land need not be level for them; so they may make a few hills of sand. Some grass seed may be sown in soil mixed with the sand, or green grass sprinkled over the sand.

They will know the cattle must have water, and this may be represented by putting blue paper under a piece of glass. In this connection they may be taught about the different inland bodies of water, as brooks, rivers, ponds, and lakes, and represent each in the sand table. Since their stock will need shelter, the next work will be to construct buildings. One group of the class may construct barns, another houses, while others add twigs to represent trees in their pastures and construct fences.

The method of working in groups is desirable since, otherwise, pupils who are naturally leaders may overshadow the others. The teacher should help by suggestions and leave most of the work and planning to the pupils. The results may not be very artistic but children get the idea better if they have most of the responsibility; for example, they will be much more likely to remember that Switzerland has mountains if they make a home in Switzerland showing the mountains with cotton put over the highest peaks to represent snow. Again, at Christmas they may learn something of Palestine by making the stable and the shepherds watching their flocks, and the construction work will fix the story in their minds much better. Almost any story of any country will suggest a profitable sand table project.

To acquaint children with the customs in foreign countries let them build houses of different nations. Chinese houses, for instance, are simple to construct. For these, small wooden boxes may be used. The children enjoy weaving simple rugs of light tan cloth or raffia to cover the floors and they may make low tables if they have a coping saw. Blocks or small pieces of wood may be secured and partitions of heavy paper folded back along the wall.

Another bit of work that children enjoy is making a calendar. Such handwork will lead them to notice the weather. The calendars may be made attractive by the use of pictures representing the typical weather of the month, cut out and pasted on larger pieces of construction paper; as, for instance, a picture of a boy carrying an umbrella used on an April calendar. Other helpful calendars may be made by using a large piece of paper on which is allowed a space for each day in the month. Pupils may then take turns drawing pictures of some simple action typical of each day or in cutting out and coloring pictures to paste on each space. Boys always enjoy making kites and playing with them and as a result of such work will be interested in listening to stories of usefulness of the wind. In a later lesson they

may learn to make toy windmills and read stories of life in Holland.

In the winter have pupils catch flakes of snow on a dark cloth and observe the various forms of the snowflakes. Then have them cut out flakes from white paper and paste on dark paper or on the blackboard to form a border. Other geography handwork especially suitable for winter months is that relating to Eskimo study. Pupils can make posters by cutting snow houses, dogs, sleds, and other objects to represent Eskimo life and paste them on a large piece of colored paper.

A grocery store is also very profitable activity for primary geography. Pupils can make fruit, cans of vegetables, and other things from clay and color them. They will be interested in knowing about where the different articles grow, and in this way can learn many facts of geography.

The making of booklets is very profitable, also. Taking some topic, such as corn, let pupils collect pictures from old books and magazines and paste into booklets made of colored paper. Below each picture have them write some short sentences about it.

A subject in which children are always keenly interested is that of primitive occupations. They enjoy mashing grain with stones, making mud pies, etc. and such activities may be used as a means of their learning of the primitive industries of the Indians and other people of uncivilized countries. After they have been allowed to do things by the primitive method they may be taught a little about the modern methods.

For the work here outlined a school need not have many supplies. Scissors may be purchased at a very low price; even if they are not available, pupils easily learn to tear objects from paper. Then, too, the little folks like to save pretty wrapping paper, tin foil, and other things that may be used for handwork purposes. Rugs may be made of corn shucks torn in small strips, soaked in water, and braided. Log houses may be made of pieces of corn stalks; fences, of small, round sticks for posts, with string or fine wire between. Pretty baskets may be made of straw.

The alert teacher will think of much other valuable handwork correlated with geography study. Each holiday will suggest new ones; each book read, the coming of a circus, or the experiences of the pupils may all be used to advantage. The worst obstacle in rural school work is lack of time, but the older pupils are often glad to take turns in assisting the beginners. By taking up the study of geography in this way pupils will be impressed with the fact that geography is a study of the earth and not of the book.

Albytene Williamson.

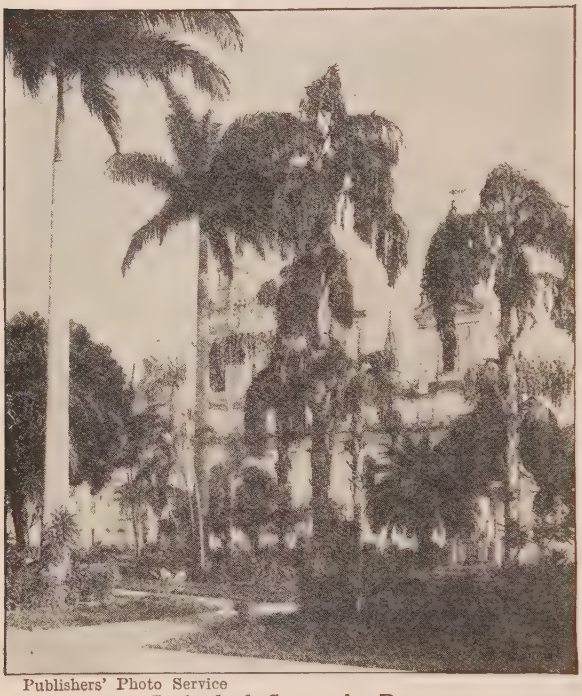
A DAY IN PARA

(*A Supplementary Geography Reading Lesson*)

PARA, being less than a degree south of the equator, is truly an equatorial city. It lies on the southern bank of the Para River, which is one of the mouths of the Amazon. The harbor is a good one, and many are the ships that come to this port. The muddy waters of the great river grow more sluggish as they reach the seacoast levels; here at Para, a hundred miles from the Atlantic, the boat lies motionless at the wharf and we feel as though we were sleeping again on the solid earth.

How eagerly we hurry off on shore leave! Down the long, clean wharf we walk until we come to the main street, or Avenida, where we find comfortable-looking street cars of American make. For one hundred reis, or about two and one-half cents American money, one can ride to the center of the city. The paved streets are as clean as a house floor. No bit of dust assails our eyes or nose. The tall mango trees on either side give plenty of shade, while the pretty gardens with their flaunting hibiscus bloom give touches of vivid coloring. The houses are attractive one-story

frame and plaster structures. Sometimes they are gaily painted with pink or blue. All have tiled roofs of a dull red color. In the old, or business section of the city, the streets are very narrow, allowing vehicles to pass but one at a time. There are sidewalks but they, too, are so narrow that most pedestrians choose the street. However, in the new, or residential part of Para, the avenues are as wide as the streets of any North American city, having double car tracks and two wagon tracks, bounded by wide cement walks.



Publishers' Photo Service

Cathedral Scene in Para

One hundred fifty thousand inhabitants call Para their home. Most of these are Portuguese descent but there are also many of the Spanish and English-speaking people living here. (Portuguese is the language of Para as it is of all Brazil.) As the city spreads over a large area there is no crowded tenement section. In the suburbs we see the tiny homes of the negroes but they are set in such attractive surroundings that they call for no pitying glances.

Para claims to have four seasons—two rainy and two dry seasons. It is fortunate for us that we have chosen to visit here in the rainy season, for even though the heat of the sun grows very intense about noon, one can feel quite sure that there will soon be a cool shower. We are told that we must never go out without umbrellas, even though no cloud is to be seen in the sky, for within the space of twenty minutes a good-sized shower may blow up and give one a severe wetting. In such a climate it is no wonder that the houses have no windows of glass but have merely shutters, to keep out the glare of the sun and the curious gaze of the passers-by.

Para is the greatest export city on the Amazon. To it Manaos and other cities of the interior send products that are to be shipped to all parts of the world. Some of the boats go directly to the upriver ports and secure their cargoes there, but many of the smaller river steamers bring the products of the interior to this bustling city for re-shipment. Along the street which runs parallel to the river, we see the names of leading Brazilian, English, and American export firms. In front of these stores are great mounds of crude rubber ready to be sent to the manufactories of the world. A careful inspection of these chunks of rubber helps us to understand how the rubber sap is cured.

A stick is dipped into the thick, white sap of the rubber tree and then held over a smoky fire until the mass hardens. Again the stick is dipped and dried for the second time. The process is repeated until the mass is about the size and shape of a huge watermelon and weighs about one hundred pounds; it is then cut in halves and falls from the stick. The mass shows the successive layers

made by dipping and is of a creamy-brown color, except the outside of the layer, which is as black as the rubber of the gum shoe that we wear in the United States.

Para is the leading city, also, in the exportation of Brazil nuts. As the nuts come from the tree, they are enclosed in a shell much like the shell of a cocoanut. When this is cracked open, fifteen or twenty nuts drop out. One hundred thousand tons of these nuts are annually shipped from the port of Manaos. Most of them are shipped out of the country, for the average Brazilian does not care to eat them. Cotton, and the products that are used in the manufacture of extracts and dyestuffs, are other leading exports.

But Para must have many of the products of the outside world—potatoes, Standard Oil products, cordage for rope manufacture, typewriters, and a hundred other things that the people of the United States can secure easily.

After we land we go to the bank and exchange our American dollars for milreis and reis, then off we start for the public gardens. What fun it is to wander about this famous place and see all the tropical birds and animals! Such birds of paradise, parrots, mackaws, and parokeets! Monkeys, too, jabber their Portuguese at us and beg for nuts.

At the hotel where we stop we are served delicious meals. The service we find to be much like that in the States. One peculiar thing that we note is the arrangement of the plates that are to be used during the meal. These are placed in a mound in front of the guest. As the meal progresses one after another is taken away until, when we reach the last course, only one plate is left.

After dinner we go out to visit the stores and shop. Such interesting shops as there are! Entirely open on the street side with merchandise hanging all about on the street wall and the merchant standing in the door, there seems to be small need of entering. We find, however, that many of the shops are patterned after the best English stores and that the choice wares are put away from the glare of the sun. Let us enter one of these shops. There is a great pile of some fragrant wood that is burned to keep away mosquitoes, a case of small wooden dolls, and a case of lace, with each kind carefully wrapped in a Turkish towel. We purchase some of the lace and hurry back to our boat.

When we at last leave Para we take with us a pleasant memory of this beautiful city and of our day spent there.

Gertrude V. Wheeler.

HOW THE WORLD IS CLOTHED

HOW the world is clothed is a topic that appeals to pupils from the fifth to the eighth grades. Moreover, it includes so many products, industries, and countries that it is worthy of a teacher's best effort and skill. The following plan has been employed many times and has always proved successful.

First let it be noted that the treatment requires many lessons which might well consume several weeks. Another point of importance is that some of the material mentioned might profitably be postponed until the seventh or eighth year; as to this, the pupil's ability must be the determining factor.

The topic may be introduced by this question: "Can you tell me of what your suit is made?" The answer "Wool," or "Woolen cloth," is written on the blackboard. Other responses bring "cotton" and "silk," which are also written on the board. With skillful questions, will come "rubber," "leather," "fur," "felt," "velvet," and "straw." As to furs, most classes can specify fox, seal, beaver, and squirrel. In addition to the fabric, children should learn the raw product from which it is made. Of the above list silk may demand a few words as to its source; also rubber, leather, and straw. For felt and velvet refer maturer pupils to a large dictionary.

The teacher should be ready to show

specimens of the furs mentioned, and whenever possible the entire pelt should be shown; otherwise, a picture of the animal and a portion of the skin. The home assignment should be: "How many other articles of clothing can you learn at home, and how many specimens and pictures can you bring to help the class?"

In the next lesson, the substances previously mentioned again appear on the board. After pupils read the required definitions, inquiry is made of additional articles of clothing learned at home. The following might be given, the teacher supplying missing ones: linen, satin, mohair, and alpaca. Among furs we may expect ermine, sable, muskrat, raccoon, skunk, caracul, astrakhan, and Persian lamb. Next, invite pupils to show their specimens, either objects or pictures. Teachers will be amazed at the wealth of objective illustration that, with proper encouragement, children will contribute. For many words, recommend the dictionary as heretofore.

It will be perceived that we are following sound pedagogical procedure by advancing from the known to the unknown, or from the well known to the less known, since the first lesson brought out only common and familiar articles, the next lesson those less familiar. Having laid a good foundation with objective illustration, the teacher for the third lesson asks pupils to bring magazines, books, or encyclopedias containing brief stories of textiles, as: first row of pupils, silk; second, cotton; third, linen; fourth, rubber; fifth, leather. Thus, every pupil will contribute something toward the progress of the class. This is the time, also, to encourage pupils to consult reference books like *The Book of Knowledge, Compton's Encyclopedia, The World Book, Britannica,* etc.

In the third lesson pupils read their stories, some of which may require amplification by the teacher. At the conclusion of this lesson, every pupil should know what articles are most commonly used as clothing, and should have seen the raw material itself or a picture of it.

With the above equipment, pupils can now profitably accompany their teacher to one or more of the following places: a near-by field or plantation of cotton or flax; a menagerie with seals, raccoons, foxes, llamas, or sheep; a textile factory of silk, wool, cotton, linen, velvet, felt, mohair, alpaca or rubber; a tannery or a furriery. Such visits not only result in clearer concepts, but also afford the teacher an opportunity to impress the civic virtue of good teamwork or cooperation among larger numbers of people for the common good. As this is one of the principal aims in teaching geography, we should impress upon pupils how many different products, processes, peoples, and countries contribute toward the comfort of one another.

The purpose of the fifth lesson is to organize the pupils' knowledge from two viewpoints: first, the nature of the product used as clothing, and second, the place from which it is derived.

The first problem may be presented thus: "Let us inquire whether animals or plants supply us with more articles for clothing." Under these two headings the pupils will classify the fabrics learned. Children supplying correct answers are privileged to write them in the proper column on the board, a device that utilizes self-activity.

In discussing clothing as to the country supplying it, we reach the most important problem for study. This is a searching and valuable method of reviewing products and industries, since our question "How The World Is Clothed" involves every country.

With a list of the products on the board and a map to aid recall, draw from pupils the names of countries supplying them. To avoid confusion, concentrate on a few leading countries. Also discriminate between the raw and the manufactured product. If column one should represent the fabric, column two the raw product, and column three the manufactured article, the board will contain answers like these:

I	II	III
cottons	United States, India, Egypt	United States, England, France, India
woolens	Australia, United States, France	England, United States, Germany
silk	China, Japan, France	China, Japan, France, United States
leather	United States, Argentina, Russia	United States, England, France, Germany

Since this involves so much information, only limited treatment may be expected until the seventh and eighth years of school.

These facts should be copied, studied, and drilled. A good drill from a new point of view is to begin with a country and have pupils supply the products, thus reversing the order of their memorizing.

The following are two interesting aids. First, during or after this series of lessons, select a topic as silk, cotton, fur, or wool for intensive treatment. Encourage free oral expression, preliminary to a written composition which may take the form of a story, letter, or imaginary journey illustrated with original drawings.

The second aid is to supply each pupil with an outline map of a country or continent. In the proper region each pupil affixes with mucilage or pin tiny specimens of products, as wool, silk, cotton, and flax. Drawings on a small scale of a horse, cow, sheep, or fox can also be made.

A month can profitably be devoted to this subject without sacrificing the other topics of the grade. At the conclusion of such a series of lessons the following will have been accomplished: a study of a vast and important range of topics; an appeal made with objective illustration or with pictures; the employment of self-activity of the pupils in visiting, collecting, drawing and writing; review and drill without monotony.

Albert Charles Lisson.

The Boy and the Sheep

"Lazy sheep, pray tell me why
In the pleasant fields you lie,
Eating grass and daisies white,
From the morning till the night;
Everything can something do,
But what kind of use are you?"

"Nay, my little master, nay,
Do not serve me so, I pray!
Don't you see the wool that grows
On my back to make your clothes?
Cold, ah, very cold you'd be,
If you had not wool from me.

"True, it seems a pleasant thing
Nipping daisies in the spring;
But what chilly nights I pass
On the cold and dewy grass,
Or pick my scanty dinner where
All the ground is brown and bare!

"Then the farmer comes at last,
When the merry spring is past,
Cuts my woolly fleece away,
For your coat on wintry day.
Little master, this is why
In the pleasant fields I lie."

Anonymous.

A DEVICE FOR THE STUDY OF A CONTINENT

MANY important and interesting facts can be taught the pupil during his last review of geography by a simple device that may be applied to the study of any continent, state, or similar division. It can easily be correlated with drawing, and at the same time that the lesson is taught the eye is trained and hand and interest stimulated. The following example will explain how this method may be applied to summarize the study of Africa.

Make an outline drawing of the continent as large as possible on 9x12 inch paper. Give each pupil two sheets of colored drawing paper and five sheets of white drawing paper. Place the white paper between the colored sheets. By holding the whole firmly together and cutting around the outline, each sheet will be formed into the same size in a likeness of Africa. Fasten the sheets together at the upper left-hand corner.

Design the cover in colored crayon with this title: "The Home of the Black Man." The pupil's name and

grade are printed in small letters at the bottom.

All the pages should be arranged neatly and done in bright colors. On the first page the pupil writes the following: The location of the six most important cities and a list of them written in order of size, showing the country to which each belongs; also the name and place of habitation of the races of Africa.

On page two, with different colored pencils, pupils write these five items:

1. Six thousand years ago northern Africa was the most civilized region in the world.

2. Fifty years ago most of the interior of Africa was a mystery to the white man.

3. Central Africa contains many wild animals, ignorant and half-civilized negroes, and vast unexploited areas.

4. The Cape-to-Cairo Railroad will soon connect its northern and southern lines, making it possible to travel the entire length of Africa, five thousand miles, by rail.

5. Lake Victoria, crossed by the equator, in eastern Africa, is next in size to the largest lake in the world.

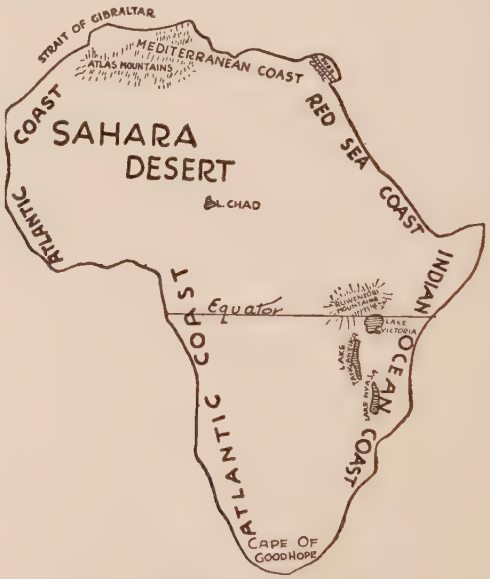
Page three contains the names of five principal countries and their chief exports. It shows the equator and names the European nations that control most of Africa.

Page four shows the four most important rivers, with their waterfalls and cataracts, together with the statement that falls and cataracts have long made navigation difficult in Africa.

Page five shows the principal lakes, mountains, the Sahara Desert, Strait of Gibraltar, Suez Canal, Cape of Good Hope, Atlantic coast, Mediterranean coast, Red Sea coast, and Indian Ocean coast.

Any of the facts contained here can be obtained from the ordinary geography text used in the public schools.

Jay P. Roberts.



Fifth Page of Africa Booklet

Games

GENERAL SUGGESTIONS

THE play instinct in children varies according to age. The young child of the first and second grades enjoys games in which there is much repetition, where there is impersonation, and where there is a direct appeal to his imagination and dramatic sense. This is the period for story plays and for most of the singing and circle games, the simplest tag games and the bean bag games.

Later the child desires more active games and those that are more complicated. Tag games are good for children of intermediate grade age. Some of the more active circle games and ball games are also enjoyed.

The next age group is the period of action and competition. Team games, athletic feats and contests and all games demanding organization and skill find favor among children from twelve years of age upwards. Tag and chase games are most popular and ball games are greatly in demand.

The first games selected by a teacher should be those already known to the children. New games should be added from time to time. Continue using a game as long as it proves interesting. Return to it now and then during the term. Ordinarily, permit the children to decide for themselves what games they will play.

If your class is large enough, group your children so that all will be occupied with some play actively. Select certain children to act as leaders of groups. Try out the most promising children for leaders. Stimulate competition for the honor of being "a leader."

Form your play groups with reference to the age, sex, and physical condition of the players and the demands of the game to be played. Some games may be played by persons of all ages and both sexes. Other games have age limitations; some, sex limitations.

Get some play yourself. It will be just as good for you as it will be for the children. Play with them. They will like you better for it. Your dignity will not suffer and your influence will grow.

See that all your children play and that they are happy in their play. Learn their moods and motives so that you may be more sympathetic and helpful. The better you understand, the greater will be the possibility of your success.

*"The best method of teaching a game is to make a full explanation of it before the pupils take their places to play. If this be in a schoolroom, illustrative diagrams may often be drawn on the blackboard, and it is sometimes helpful, there or elsewhere, to have a few pupils go slowly (not running) through the general form of the game, to illustrate it to the others. On a playground the same method may be used by having the players sit, if that be feasible, or by halting them in a march or after gymnastic exercises, to listen to the explanation. Never try to teach and play a game at the same time. The only exception to this rule should be where there is a large and disorderly crowd with which to deal. Then it may occasionally be best to start

* Jessie H. Bancroft, in *Games for the Playground, Home, School, and Gymnasium.*

a game to gain interest and attention, and then halt it for further explanation.

"Encourage each pupil to be alert to see when it is his turn and to be quick in play. Every game should be a sense-training game, developing power for quick perception of external stimuli and quick and expert reaction to such stimuli."

Counting Out and Choosing Sides

In many games it is necessary to have some way of appointing captains or leaders, or a person to be "it." In many cases, to save time, the teacher makes the appointment. This method is usually wise with little children, and acceptable to them. Not so with the older ones, however, who prefer their own intricate and interesting methods of choosing.

The method of using the rhymes is very familiar, and is capable of only a few variations. One starts to count. He usually begins with himself and goes to the left. Sometimes he begins with the person on the left of him. The person named on the last syllable is out, and counting begins again, and goes on until all but one are out. That one is "it." Any rhyme may be extended by the use of another phrase such as "O-U-T spells out, and out goes she!"

Counting-out Rhymes

Enie, menie, mynie, mo,
Catch a nigger by the toe.
If he hollers, let him go,
Enie, menie, mynie, mo.

Stick stock, stone dead.
Set him up, set him down,
Set him in the old man's crown.

Little boy, driving cattle,
Can't you hear his money rattle?
One-a two-a three-a dolla,
Out goes he!

Monkey, monkey looking so queer,
How many monkeys are there here?
One, two, three, out goes he!

Onery, twoery, tickery tee,
Hallibone, crackabone, teneree.
Whackery, lackery, dackery, lore,
Hunkety, dunkety, twenty-four!

STORY PLAYS

The story play follows as nearly as possible a regular form and plan, so that all parts of the body may be exercised. Occasionally the form may be varied, but it is well to follow the order given as closely as possible. Many story plays which will correlate with the various school subjects may be devised by the teacher.

Method of Teaching the Play

Tell the story to the children, and if it is one with a plot have them act it out as you tell it. For instance, suppose you wish to give a ride in an airplane. Ask the children about machines that fly through the air and obtain all the information that you can from them. Have individuals from the class demonstrate the various movements, and be sure to talk in terms of the story.

Story Play: Going to the Woods or Park

1. All stand in aisles and skip around the room twice and back to place.

2. The children find a big swing and push a schoolmate high.

One foot forward and push the swing while the teacher plays or sings some simple tune in two-part time.

3. All ride on the see-saw.

Raise arms and bend trunk sidewise left and right in time to music.

4. All run and jump over the brook.

Draw the brook on the floor, making two crayon marks. All quickly jump over this.

5. Throwing stones across the brook.

Stoop on "One," throw on "Two." Very slow two-part time.

6. Play games.

Play any active games that take in all the children, as, "I say, 'Stoop,'" "Farmer in the Dell" or "Slap-Jack."

7. All return home.

Skip or run around the room and back to places.

8. At home.

All have had a bag of popcorn or candy

and now, the bag being empty, they inflate and burst it.

Face open windows and blow into the "bag" made by the closed hands, then clap hands loudly. Count "One—two—three" slowly.

Always face open windows when taking deep breathing exercises and encourage the children to raise chests, not shoulders, more and more, thus increasing their expansion. Be sure that they are breathing good air.

Nella H. Cole.

A Nutting Party

Story

We shall go to the woods to gather nuts and bring them home to be cracked during the long winter evenings. We shall watch the squirrels darting up the trees and shall listen to the birds singing in the branches. We shall play games down by the little brook and then spread our lunch beside it on the falling leaves. It will be great fun to tramp through the dead leaves and hear them rustle, and to toss them high in the air. Indeed, we are very happy to be invited to go nutting.

Activities

1. Going to the woods.

All stand in aisles and quietly skip to the yard or around the room.

2. We look about the woods for chestnut trees.

All stand erect with hands placed firmly on hips. With the teacher's slow count, turn heads left and right as far as possible. With the same count, bend heads backward and forward, repeating several times and alternating the two movements. This is good exercise for the muscles of the neck and shoulders.

3. We throw sticks up into the branches of the trees to make nuts fall.

On "One" stoop, touching the ground; on "Two" throw an imaginary stick into the tree. Do this exercise vigorously, first with the right arm, then with the left.

4. Stand erect and listen to the wind whistling through the branches, and watch the trees as they sway to and fro.

All stand and sway the body forward until the weight is on the balls of the feet; then backward, placing most of the weight of the body properly. Raise the arm slowly sideward upward while taking a deep breath. Lower the arms slowly sideward and whistle while exhaling. Repeat often. (See that children breathe always with their mouths closed.)

5. We gather the fallen nuts into our baskets to take home with us. Curve the left arm, making a "basket." Stoop on "One," place nuts in basket on "Two." Repeat, using right and left arms alternately.

6. We see a little brown squirrel dart down a tree and across the leaves, and we all run after him.

Let one child be the "squirrel" and all follow in a straight line wherever he leads. He must, of course, run back shortly to the place where the teacher is giving the lesson. If the lesson is being given in the schoolroom, the leader will run up and down the aisles and back to place.

7. We play the game "Squirrel in Trees." Have most of the children stand in groups of three, with their hands on each others' shoulders, thus forming hollow trees. In each tree is a player representing a squirrel without a tree. The teacher, or leader, claps her hands, and all the squirrels run for other trees. The odd squirrel tries to secure a tree, the one who is left out being the odd squirrel next time.

8. There is a beautiful little brook running through the woods where it is great fun to play. We run fast to get a good start and are able to jump over it at the place where it is narrowest.

Mark off a space a foot and a half or two feet in width on the ground. The children form in line and jump over. Those who "get their feet wet" by not jumping far enough are taken out of line. Increase the width of the brook. If

they are in the schoolroom mark the space on the floor with crayon. Teach the children to jump lightly and to land on the balls of the feet.

9. We imitate the birds flying through the branches of the trees.

Raise arms sideward and run lightly around the yard, or room, imitating the flying of birds.

10. We again listen and imitate the whistling of the wind through the trees.

Stand and take deep breathing, repeating several times.

11. We gather armfuls of leaves and toss into the air.

Bend forward and pretend to gather leaves and toss high. This exercise involves trunk and arm muscles.

12. We thank Bobby and Little Sister very heartily for our happy nutting party and gather up our nuts and skip home.

All skip lightly back to seats.

Story Play: The Pilgrims

1. The Pilgrims go aboard the ship to sail for America.

All stand in aisles, or sit on the top of the desks. Hold the arm straight up at the side of the head and stretch right arm sidewise with palm up. These arms represent the masts, to which are fastened the sails, which move with the wind. Move both arms sidewise slowly, changing position of arms repeatedly as the teacher tells the story. Keep arms stretched.

2. The waves of the ocean dash against the sides of the ship.

Swing the arms gracefully from side to side in time to slow waltz music, or to some little song in two-part time.

3. The Pilgrims land in America.

If the children are seated on top of the desks, have them climb down to their places in the aisles. If they have been standing in the aisle, have them step into their chairs and down into the aisle on the other side of their seats. Count for the movement, and have it done together and quietly.

4. They chop down trees to build their houses.

All stand astride, clasp hands and raise to shoulder, first to the left, then to the right, bend trunk forward and swing arms downward. Repeat this exercise vigorously, as it is a splendid exercise for arms and trunk.

5. The Pilgrims had to make their own shoes.

Place closed left hand on the desk. With the right pick up a shoe peg from the shoemaker's bench (the desk), place in the shoe (the closed left hand) and drive it in with the shoemaker's hammer (the closed right hand). This is a very good exercise in three-part rhythm. On "One" pick up the peg, on "Two" place the peg in the shoe, on "Three" drive in the peg. The pounding should always come on the accented beat in the measure.

6. The Indians meet them on their arrival.

Have one child for leader and all run lightly around room in Indian fashion, trunk forward, knees raised high and arms brought alternately up to the chest. This exercise must be done very quietly, as the Indians wore moccasins and could step so lightly that their enemies could not hear them approaching. An Indian yell may be given occasionally by the leader.

7. Imitate the Indians shooting their arrows.

Extend the left arm forward, holding the imaginary bow. With the right hand pull the string on "One," and as the arrow goes spinning through the air the children make a little whistling sound with their lips. Repeat several times.

8. On the first Thanksgiving Day the Pilgrims make a great feast and all the different families and the Indians come to it.

While the teacher plays a march, or a marching song is sung, the children all march solemnly around the room carrying imaginary guns at right shoulders.

Nella H. Cole.

SCHOOLROOM AND PLAY-GROUND GAMES

Corner Spry

The players are divided into four groups, each with a captain. The captains stand in the center of the playing space facing their respective groups, who stand in the four corners of the space. At a signal each captain throws or tosses a ball to the first player of his group. The player returns it to the captain. The captain throws to the next, who returns it, and so on, until all but the last player have caught the ball from the captain and returned it to him. As soon as the last player has received the ball, the captain cries "Corner Spry!" The first player in line runs to take the captain's place and receives the ball from the last player who has been holding it, the old captain takes the last place in the line and the game goes on as before. With each change of captains the line moves up, and that line whose first captain first returns to his original position wins the race.

Ethel F. Acker.

Ball Hustle

The players are divided into two teams, each with a captain. Each team stands in single file, the players' feet wide apart. Lines must be perfectly straight.

The captain toes a line at the front and puts the ball in play by passing it back between his feet. The ideal pass will send the ball to the end of the line, but this requires skill. Players may aid the ball in its passing. If the ball stops, or leaves the line, the first player behind the ball must put it in play again. When the ball reaches the end of the line, the rear player picks it up, runs with it to the front of the line, toes the goal and passes the ball back. The line moves back automatically each time. This goes on until every player has passed the ball from the front of the line. The team that first accomplishes this wins.

Ethel F. Acker.

Last Couple Out

This game requires an odd number of players. The players stand in a double file clasping hands facing the front. One child chosen to be It stands about ten feet in front of the first couple with his back to the players. When he calls "Last couple out!" the last two players separate and run, each on his own side of the file, and try to join hands in front of the one who is It, without being tagged by him. If they succeed they are safe, but if It by running after them as soon as they are on a line with him catches one of them, that one becomes It and the other two become the first couple. Then the next last couple become the "last couple" and the game is continued in the same manner.

Ethel F. Acker.

Crow's Race

The children line up in one straight line. Each child grasps his legs just above the ankles. At a distance of ten feet a goal line is made by stretching a string or by stationing several children in line with hands joined, making a fence.

On the command "Run, Crows, Run!" each crow goes as fast as he can to the fence and back, keeping hands in place above the ankles. The one returning first wins the crow's race.

Half the children can be the fence and half be the crows the first time, then change positions and repeat.

Nina B. Lamkin.

Indian Game: Three Old Stones

Three lie down on the ground and remain perfectly still. They are the three old stones. The others try to creep as near to the old stones as they dare. Suddenly the old stones wake up and tag as many as they can before reaching the wigwam (the home decided upon). All the ones caught, together with the first three, now become old stones, and the game continues until all are caught.

Nina B. Lamkin.

September Pattern

October Pattern

November Pattern

PAPER CUTTING BORDERS

CUT two strips 4½ x 10½ inches long from silhouette paper. Fold into thirds and then fold once more, obtaining the proportions shown in the diagram. Keep all edges even as possible. Dotted lines show folded edges. When cutting inside the outer border, make a short fold, clip a little diamond shaped hole, and insert point of scissors in this opening. Keeping a firm hold on the paper and turning it to meet the scissors will give the best results. Be sure to cut firmly up to the intersections, so as to avoid tearing.

In the classroom a large drawing should be made on the blackboard and the teacher should cut two or more borders as an explanation: A border cut out in extra large size and pinned up against white paper in front of the room would help the pupils to grasp the idea. Allow each pupil to cut two borders, selecting the best for display. Paper cutting is a splendid method of teaching directness, good design and tone values.

John T. Lemos.

September Paper Cutting Border

October Paper Cutting Border

November Paper Cutting Border

(*See directions for cutting on opposite page.*)

Chinese Wall

Mark off two lines in the center of the playground about ten feet apart. The space between these lines represents the wall. In the center of the space stands a guard. About thirty feet back of this wall on each side are the goal lines. The players are all on one side back of the goal line. The guard at any time may call "Cross the wall!" and the players must cross it to the opposite goal. He tries to catch all the players he can, but in doing this he must not move out of the space designated as the wall.

Ethel F. Acker.

Boccie

This is an Italian national game. The players are arranged in two teams, with any number up to four on each side. Each player is provided with a ball. A "pilot" ball is first thrown, then the players on each side, in turn, try to place as many of their balls as possible nearer to the Pilot ball than any ball of the opposite side. Any ball—including the Pilot ball—may be hit and knocked out of place. When all the players have thrown, the side whose ball is nearest the Pilot counts all its balls lying nearer than any of the opponents'. The others do not count.

Flowers and the Wind

Any even number of children may play this game. They are divided into two equal groups, each having a home marked off at opposite ends of the playground, with a long neutral space between. One group represents the wind and the other the flowers. The flowers secretly choose the name of a particular flower, as daisy, violet, etc., which they will represent. The group representing the wind stand in a row on their home line ready to run. The flowers then walk over the neutral space toward the wind, who tries to guess what flower they represent. As soon as the right flower is named by any one of the wind group, the flowers run home, the wind chasing them. Any players caught by the wind before reaching home become his prisoners and join his group. The remaining flowers repeat the play, each time taking a different name. The game continues until all are caught. The flowers may go as near the wind's goal as they dare, and they must come more than halfway across the neutral space.

An Indian Hurdle Race

Choose two trees about twenty feet apart. Divide the number of players into equal parts and have a line of Indians back of each tree. Let them peek just around the sides of the trees.

Two helpers hold a rope or a forest branch in the center space, an equal distance from each tree and at right angles with the lines of Indians. On "Go!" the first Indian from each side runs and jumps over the rope or branch, runs back, touches the tree and sits down. The instant he touches the tree the next Indian starts. The side to finish first gives an Indian yell. During the game the Indian stands quite still and straight until it is his turn to run. (The rope or branch for the little ones is held about a foot from the ground and is dropped the moment anyone touches it in jumping. The branch is held on the hand rather than in the hand, so that if any one trips in it, it drops to the ground.)

Imitation

A leader is chosen and the rest of the players stand facing him. The leader goes through various motions, such as splitting wood, sawing wood, washing clothes, wringing clothes, hopping, jumping, etc., saying with each kind of action, "Do this," or "Do that." When he says "Do this," the rest of the players are to imitate him; when he says "Do that," they are not to do so. Any player who imitates the action at the wrong time or fails to do so at the right time is out of the game. The game continues till only one player and the leader remain. The player remaining becomes the leader.

Frog in the Sea

One player is chosen to be frog and sits in the middle of the circle, with his feet crossed, tailor fashion. The other players stand in a circle around the frog and repeat, "Frog in the sea, can't catch me." They dance forward toward the frog, teasing him and trying to keep from being tagged by him. Should one be unfortunate enough to be tagged by the frog, the tagged player and frog exchange places. The frog is not allowed to move at any time from his position in the middle of the circle.

Run, Rabbit, Run

The children line up in two groups. One group are rabbits, safe in their homes. The other group are foxes, walking about in the woods. The old mother rabbit takes her young ones out to look for food. They go softly, so that the old fox will not see them. Suddenly the leader of the foxes cries out, "Run rabbit, run," at which all the rabbits try to reach their homes in safety before the foxes catch them. All those who are caught become foxes and help catch the remaining rabbits.

Do As I Do

A child steps to the front of the room and touches something. Another child does exactly what he did and something for himself. A third child does exactly what the preceding child did and something for himself. This is continued until ten or twelve children have had a chance, depending entirely on the memory of the class. No child is given any help nor is he allowed to go on if he has made a mistake. In this way before ten or twelve objects are touched in order, and accurately, twenty or thirty children have tried.

To change the game, instead of touching something the pupil may do something, as "Clap his hands," or say something, as "Good morning," etc.

This is an excellent game to teach concentration in the first grade.

Blackboard Relay

Each row of seats, in which an equal number of children are seated, is given a number on the blackboard directly in front of it. At a signal the pupil farthest back in each row runs forward, seizes a piece of crayon, and writes the number 1 on the board in the space assigned to his row: that is, the rear pupil in the first row writes the number in space 1, the rear pupil in the second row writes the number in space 2, and so on. When the players return, those seated next in front of them run forward and write the number 2; when they return, those in front of them run forward and write the number 3. This continues until all the pupils in each row have written numbers on the board and have returned to their seats. A pupil cannot run forward until the one preceding him passes him on his return. The row wins whose last player first returns to his seat.

This game can be greatly varied with respect to what is written on the blackboard. The players may be required to write the names of cities, rivers, mountans, or other geographical features, the names of battles, statesmen, generals or other names in history. Each pupil may be required to write his own name. Other variations may easily be invented by the teacher.

Defender

Place an inverted box or a stool in the largest open space in the schoolroom. Some distance from this make a line upon the floor upon which the players stand as they throw the ball. A player is chosen to stand beside the box or stool to hit the ball with his hand and keep it from touching the box or stool. He is called the Defender. Another player is chosen to stand behind the Defender to throw the ball back to the thrower. The players in turn throw the ball toward the box. If the ball hits the box or stool, the player throwing may become the Defender and the Defender must be seated or stand outside the game.

Kaleidoscope

Four or more of the players stand in front of the rest, who are seated. Each player who is standing is given the name of some city, so that those who are seated may know what city each one represents. Those seated close their eyes or, better, turn about and look the other way. The ones standing then re-arrange their line so that each player has a new position. Those seated now open their eyes and (one at a time) are asked to name what city each one represents. This will serve as a test of observation and memory.

Instead of names of cities, the names of countries, lakes, rivers, or other names in geography may be used. Names in history, names of authors, titles of books, names of birds, and of other objects in nature study or other branches are also available. However, only one class of names should be used at a time.

Right and Left Relay

The players are grouped in teams, each with a captain. The captains start a ball back by twisting the trunk to the right. The next player passes it to his left, the next to the right, and so on. When the ball reaches the last man, all execute a right-about face and pass it back again in the same manner. The team first getting the ball back to its captain, wins.

Daniel Chase.

Ball and Stick Game

The players are arranged in files. The first one in each file has a ball in front of him and a stick in his hand. On "Go!" he must push the ball up to the front over the base line and back to the next player, who continues the game. It is considered a foul to touch the ball with hands or feet.

Nina B. Lamkin.

Finding a House

With crayon draw crosses upon the floor in conspicuous places all around the room. Draw crosses enough so that they will mark a place for each player in the room, keeping one player for the center of the game. All the players take their places, the odd player taking the center cross. Then the one in the center goes up to the player and says "Mary" (her own name) "wants to find a house." The player to whom this is addressed answers, "Go and ask——," mentioning any player in the room that he wishes to take part in the game. While the central player is making his rounds of questions, the other players, by beckoning to one another, are exchanging places. They try to make the signals and dash from place to place while the questioner is occupied with those to whom he is talking; because, if he can dodge into a place made vacant by those exchanging places, he has found a house for himself. Then the one left with no place must become the questioner. If the other players are too alert for the one in the center and he tires of trying more, he may say, "Everybody *move, now,*" and all players must exchange houses and try to find one of the marks first started on. In the excitement of exchange the questioner should be able to find a house, and thus force the one left out to become the player for the center of the game.

Pass and Run Relay

Arrange the players in two or more files. Pass a ball down the full length of the line to the last player, and as soon as it reaches the end, the player there takes it and runs to the head of the line and passes it back again, remaining at the head of the line. This is continued until all have run with the ball. The team wins whose captain first gets back to the head of his line.

Daniel Chase.

Seat Work

IT is very important that pupils be profitably employed during the periods they spend at their seats. In planning occupation for seat periods, the teacher should see that she observes the following points:

1. The exercise should be interesting to children.
2. The assignments should be definite so that pupils know when they have have accomplished the task.
3. The exercise should be an outgrowth of the lesson it follows.
4. It should be worth doing.
5. It should occupy the pupils during the entire period.
6. The teacher should inspect the work carefully.
7. Never give written work as seat work. All writing exercises should be supervised.
8. Use letter cards sparingly. See that pupils do not waste time.

A List of General Suggestions

A. Letter Cards.
   1. Copy alphabet—large and small letters.
   2. Copy words from word lesson on board.
   3. Copy short sentences; use period.
   4. Copy longer sentences, using period and comma.
   5. Copy interrogative sentences, using interrogation point.
   6. Make short sentences from list of words.
   7. Free copy of lessons or short stories.

B. Number Cards.
   1. Use printed number cards.
   2. Copy figures to ten until children know correct positions.
   3. Copy combinations to twelve without plus, minus, and equal signs.

C. Cutting and Tearing: Free-hand.
   1. Cut from large forms placed in front of room.
   2. Form may be of animals, fruit, vegetables, or flat views of houses or other objects.
   3. Tear trees, leaves and form with irregular edges.
   4. Tear leaves from the natural leaf and observe various irregularities in leaves from different varieties of trees.
   5. Copy at first, then tear from memory.

D. Tablets.
   1. Copy at first and later invent borders and symmetrical figures.
   2. Combine units and make surface coverings illustrated in oilcloth and wall paper.
   3. Find different points of contact in squares, triangles, circles, etc.
   4. Make flat forms of houses, etc., as with cutting.
   5. Make these forms permanent in parquetry.

E. Parquetry and Pasting.
   1. Copy from tablet forms.
   2. Use parquetry papers to correspond with tablets used.
   3. Pupils can fold and cut forms for ordinary seat work, thus gaining greater independence.

F. Folding and Construction.

1. The valuable lessons taught in folding are: to take dictation and concentrate; neatness, accuracy; variety of form and value of apparently useless material, which is a good lesson in economy and resourcefulness.
2. Folding is an introduction to more complicated construction work.
3. Folding is divided into two divisions: Geometric and artistic forms, some knowledge of which pupils bring into the primary from the kindergarten. These forms can be used as units in arrangement of borders, frames, etc.

Adapted from State Courses of Study.

SEAT WORK FOR FIRST AND SECOND YEARS

1. Sand tables and doll houses provide educative seat work.

2. The various holidays may be made the basis of instructive seat work. For example, the teacher makes eight sets of cards each containing four sentences, such as:

(1) The Pilgrims once lived in Holland.
(2) They sailed to America on the Mayflower.
(3) They landed on Plymouth Rock.
(4) They built log cabins.

Each set is used as a chapter in a book, and illustrated on the four sides of a folded sheet of paper. The sentences are written under each picture. Bind with a cover of stiff paper and illustrate with original drawing or inexpensive picture. Such work gives the child training in reading, illustrating, and learning history facts.

3. Place short stories on the blackboard for silent reading.

The following is suggestive only:

Jack and Betty go to school.
The school is on a hill.
At the foot of the hill is a nut tree.
They gather some nuts.

The children read the sentences, silently and then illustrate the story. The teacher should later check up on the pupils' illustrations to see that they read the sentences correctly.

4. In envelopes place five or six written groups of words, such as "leaves in the fall," "a Thanksgiving dinner," "vegetables that I like." The pupils picture one or more of these groups and write the descriptive phrase under it.

5. Cut calendar leaves from calendar pads and mount on heavier paper. Have pupils who need drill in addition copy the columns, add, and return to the teacher to be checked.

6. Write on cards certain number combinations. On one side is a combination, such as 3 plus 4, and on the opposite side the answer. Below the combination is an opening in the card. The child places his card on a sheet of paper and writes on the paper under the opening what he thinks is the correct answer. He checks his answer with the one written on the back of his card.

7. Matching words and pictures: Give the child a known word, such as *cat, ball, dog, baby.* Let him cut a picture from a magazine or catalogue to represent a word. Cut words from catalogues for initial sounds; as, ofr "s," *store, slipper, skirt, stocking.* Let the children make a phonetic book. On each corner of the book write and print both forms of the letter; then allow the child to paste on a page the pictures he has cut.

8. Teaching color: Teach the words "draw" and "color." Write simple directions on the blackboard:

Draw a kitty. Color the kitty black.
Draw a ball. Color the ball red.

9. Have pictures cut from fashion magazines representing members of the family (child may cut and mount these when word is learned). In an envelope have sentences telling who each one is, as: "This is the mother," "This is the boy," "This is the girl."

10. Have children draw a circle around a known phonogram. For this purpose

pages may be taken from magazines with large type. If preferred, known words may be cut from the magazines.

11. Yes and no questions:
    (1) Was the fir tree little?
    (2) Did the fir tree have green leaves?
    (3) Did the fir tree like the goat?
    (4) Did the fir tree have gold leaves?
    (5) Did the fir tree have glass leaves?
    (6) Did the fir tree like the man?

The answers on the papers will look like this:

(1) yes	(3) no	(5) yes
(2) yes	(4) yes	(6) no

Adapted from Buffalo City Course and Oregon State Course of Study.

THANKSGIVING SEAT WORK

AN abundance of material is suggested for seat work. Cardboard patterns of turkeys, Pilgrims, Dutch children, vegetables, and fruits may be used. These will furnish material for tracing and cutting.

Puzzle pictures of Pilgrims, turkeys, etc., may be used. Each puzzle should be

Patterns for Puzzles

placed in an envelope upon which is drawn the outline of the puzzle as it will be when the pieces are properly put together.

Upon the envelope the pieces may be laid, the outline serving as a guide to the child.

The putting together of these will aid in the work in free-hand cutting. There is hardly a limit to the interesting possibilities in paper cutting this month. Many simple cuttings which will please the children can be made and mounted without attempting picture composition.

Scissors stories may be run along with the verbal stories told by the teacher.

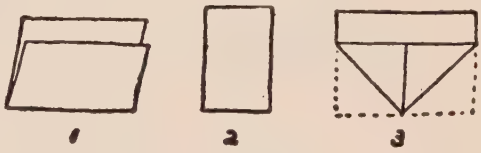
Much seat work involving coloring may be done. From seed catalogs vegetables may be cut, colored and mounted.

Puritan Doll's Cap

Material, white paper.

Cut a six-inch square.

Fold front edge toward back edge about two-thirds of the distance.



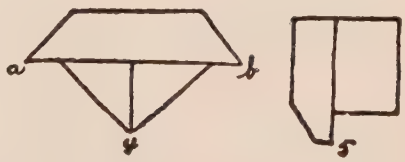


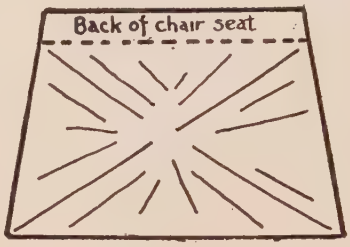
Diagram for Making Puritan Doll's Cap

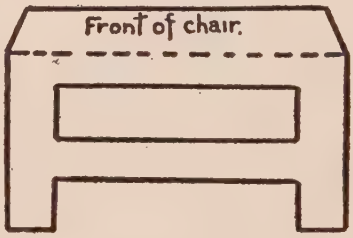
(Let pupils see how far to fold, if they are not familiar with the term two-thirds.)

(1) Invert. Fold right edge to left edge. Crease. (2) Unfold. Fold lower right corner to middle crease, so the right half of the lower edge lies on the crease.

Do the same with the left side. (3) Fold back the top edge over the front edge until its crease is even with the back under edge. (4) Place the fingers inside the opening and press out so that *a* lies on *b*. (5) Shows the cap

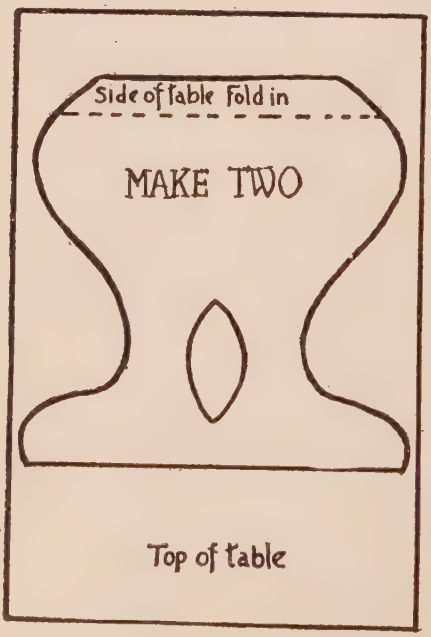
Melatiah and Nabby Pepperell's Pilgrim Home

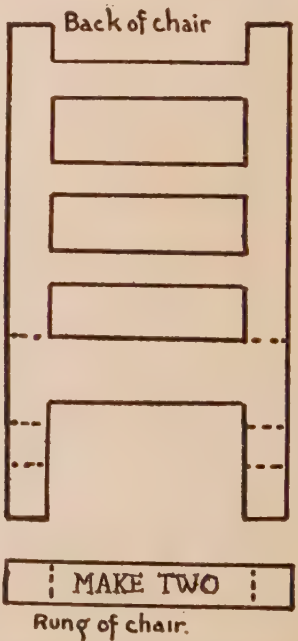




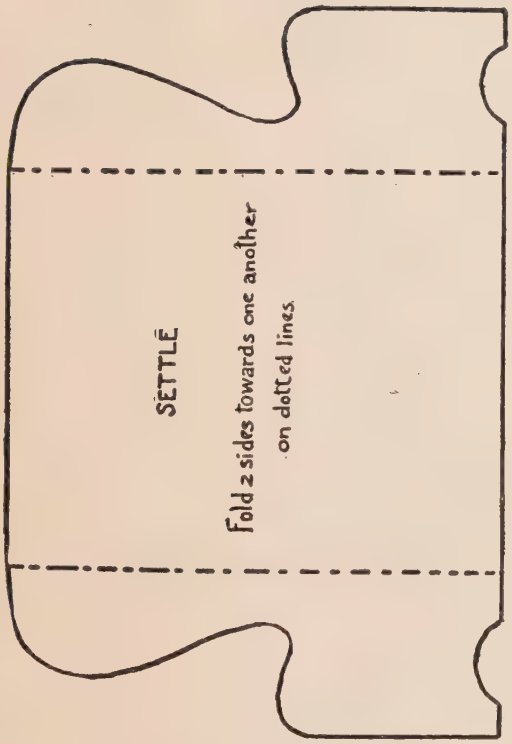
NABBY PEPPERELL

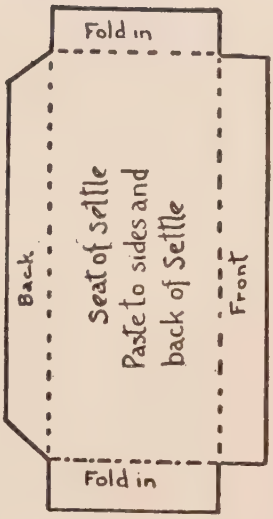
MELATIAH PEPPERELL

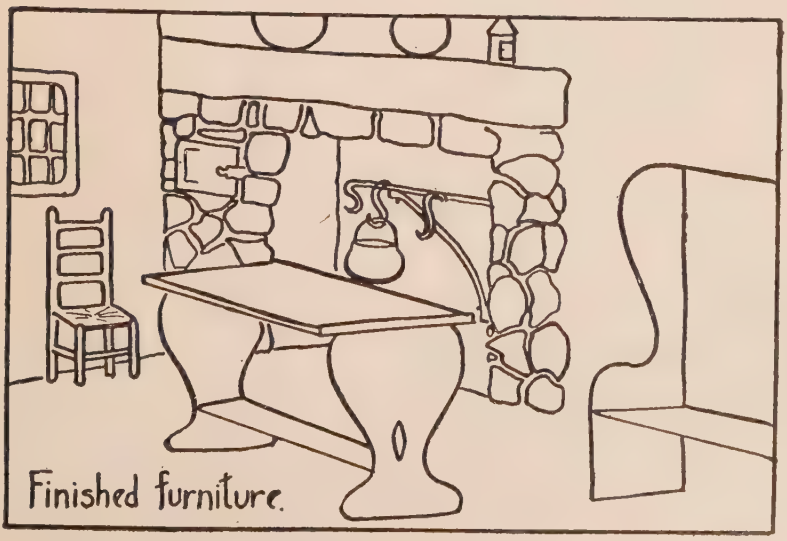




Melatiah and Nabby Pepperell's Pilgrim Home







JOHN T. LEMOS

How to Fold the Mayflower

Take an eight-inch square of white paper. Fold the lower left corner to meet the upper right corner. Crease. Unfold.

Fold the lower right corner to meet the upper left corner. Crease. Unfold.

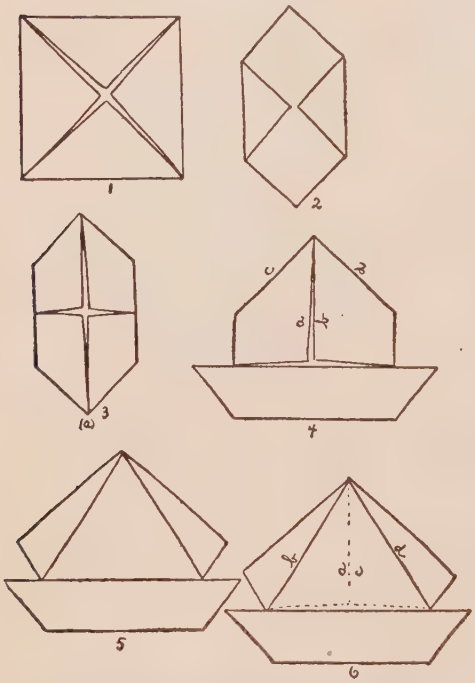


Diagram for Cutting and Folding the Mayflower

Fold the four corners to the center (Figure 1). Invert.

Fold lower right corner to the center.

Fold upper left corner to the center (Figure 2). Invert.

Take hold of point *a* in Figure 3. Pull it out, push up, and crease, and Figure 4 will be the result.

Fold side *a* in Figure 4 so that it lies on *c*.

Fold side *b* in Figure 4 so that it lies on *a*. Figure 5 is the result. Cut on dotted lines as indicated in Figure 6.

Fold side *a* in Figure 6 so that it lies on *b*.

Fold side *c* in Figure 6 so that it lies on *d*.

A background upon which to mount the Mayflower may be cut and pasted. Use gray drawing paper for the sky and tint the water a light blue.

Grace M. Poorbaugh.

HANDWORK LESSONS ON HIAWATHA

THERE is no better time for the study of "Hiawatha" than during the autumn. It works in well with the stories of Indian life in America and especially precedes Thanksgiving history. All the work suggested by the story can be easily done. Parts of the story may be told to the children and the seat work follow; or the teacher may copy sentences on the board and have the pupils carry out the suggested handwork. Supplement the prose sentences with the Hiawatha verses which the pupils may learn and copy, together with their drawings, in Hiawatha booklets.

Hiawatha's Home

Once upon a time there was a little Indian baby whose name was Hiawatha.

His mother was dead, and his grandmother took care of him.

Her name was Nokomis.

Her home was a wigwam.

It stood on the shore of a lake.

The Indians called this the "Big-Sea-Water."

Back of the wigwam was a big forest.

There were a great many pine trees in the forest.

They grew so close together that they made it seem very dark.

"By the shining Big-Sea-Water,
Stood the wigwam of Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water."

Handwork

Make drawings and free-hand cuttings of wigwam, pine tree. Build this scene on the sand table.

Antoinette Canfield

Drawings Based on Study of the Pilgrims

Nokomis

Nokomis was old and wrinkled but very kind to little Hiawatha.

She loved him and took good care of him.

HANDWORK

Make Nokomis' blanket. Give to each child a piece of drawing paper 6½ x 12 inches, upon which is hectographed a pattern similar to *a*. Then with crayola let them color the head and legs black and the moccasins yellow. When this is finished, give them patterns similar to *b*. This should also be colored with crayola. Color the stripes red and the V-shaped figure in each stripe yellow. Paste head at top and legs at bottom of *b*.

Hiawatha's Cradle

Nokomis made a cradle for Hiawatha.

She lined it with soft moss.

Sometimes she would hang the cradle on the lower branches of the pine trees and sometimes she carried it on her back.

Then the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,
Safely bound with reindeer sinews.

HANDWORK

Make an Indian cradle. Draw or cut a tree and paste the cradle on in such a way as to look as if it hung from a branch.

Hiawatha a Friend of the Animals

When Hiawatha grew to be older Nokomis taught him many things.

She told him stories about the birds, animals, and fishes that lived in the forest and in the "Big Sea-Water."

He learned to love all these things.

They were his playmates, for he had no little Indian boys with whom to play.

"Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in summer,
Where they hid themselves in winter,
Talked with them whene'er he met them,
Called them 'Hiawatha's Chickens.'
Of all the beasts he learned their language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid.
Talked with them whene'er he met them,
Called them 'Hiawatha's Brothers.'"

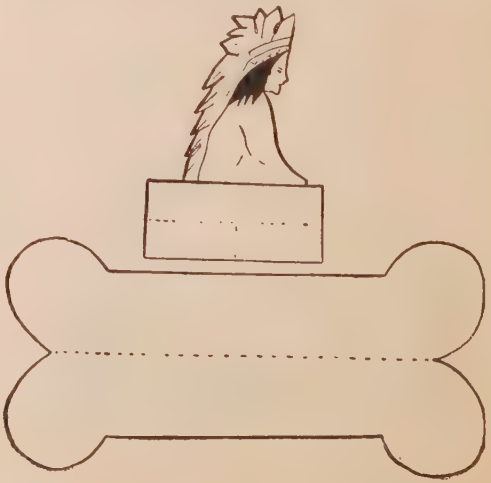
HANDWORK

Draw or make free-hand cuttings of the deer, squirrel, rabbit, etc. Mount cuttings on heavy dark-colored paper.

Hiawatha's Canoe

Hiawatha made a canoe.
He made it of birch bark and cedar wood.

"I a light canoe will build me,
That shall float upon the river,



Edith M. Leonard

Hiawatha Silhouette Drawings

Like a yellow leaf in Autumn,
Like a yellow water-lily!
Lay aside your cloak, O Birch Tree!
Lay aside your white-skin wrapper,
For the summer-time is coming,
And the sun is warm in heaven,
And you need no white-skin wrapper!
Give me of your boughs, O Cedar!
Of your strong and pliant branches,
My canoe to make more steady,
Make more strong and firm beneath me."

HANDWORK

Make a canoe, cutting it from Manila cardboard. Use pattern like that shown in the illustration. Fold on the dotted lines, being careful not to crease the fold too much. Fasten the canoe by sewing a star in each end. When this is done, give pupils hectographed pictures similar to that shown in the illustration and let them color the Indian. Fold as indicated by the dotted lines and paste in the canoe.

Grace M. Poorbaugh.

DRAWINGS FOR OCTOBER PAPER CUTTING

THESE drawings may be used for booklets, posters, or the blackboard. The first three are especially suited for paper cutting, but they may also be done in water colors. A heavy outline around a blackboard design improves it. This may be made of a harmonious contrasting color; as, an orange leaf may be outlined in brown. A black or white outline is also good.

No. 1

The oak leaves and acorns may be made in dull orange and the word "October" in brown, on a cream-colored background. The oak leaf units may also be used as a repeat border.

No. 2

These Columbus boats may be made with white paper on a dark background. For a lesson on boats, place a number of large pictures of boats around the room and encourage pupils to cut their own unit for a border by looking at a picture.

No. 3

This bittersweet border may be made as follows: Color the leaves brownish green or brown, the berries orange, and the stems brown. Outline with black. Let pupils have sprays of bittersweet on their desks and encourage them to make their own designs by looking at the spray.

No. 4

This may be used for a cover for a Roosevelt booklet. A booklet with quotations from Theodore Roosevelt would be

good. Some interesting ones may be found in "The Story of Theodore Roosevelt," by Martin G. Brumbaugh (I. L. S. Double Number 405, F. A. Owen Publishing Company). Roosevelt's birthday furnishes an occasion for a most helpful lesson in patriotism.

Winifred Unruh Selby.

IDEAS FOR NOVEMBER PAPER CUTTING

No. 1

THE candles may be used separately or as a repeat border.

A good way to teach young children lettering is by means of paper cutting. Have a strip of paper the height of the letters desired. Fold it into eight parts, cutting a letter from each part. The letters *V* and *M* are cut on the fold.

Teachers should cut large letters when children are cutting their smaller ones. Paste the large letters on the blackboard as they are cut. It is also a good plan to have a large alphabet cut and pasted at the top of the blackboard to refer to during the year.

No. 2

This pumpkin design may be made with orange and green papers or colors. The pumpkins and leaves are cut on the fold. A heavy dark outline around forms improves them.

No. 3

A turkey blackboard border would be a good November problem. Place large pictures of turkeys around the room and let pupils make free-hand cuttings by looking at them. Paste the turkeys on the blackboard in a border. A white line may be drawn for the turkeys to walk on, or grass may be made by using either white crayon or white paper.

Turkeys may also be cut from black paper for booklet decorations. If borders are made be sure to have the units close together.

No. 4

Let pupils cut the Pilgrims' log cabins and pine trees. Cut both trees and cabins on the fold. Use white paper for the blackboard or black paper for booklet decorations.

The alert teacher will collect pictures from magazines and file them in large envelopes according to subjects. Pupils enjoy doing free-hand cutting with pictures to serve as models, and the teacher will find such a collection most helpful.

Winifred Unruh Selby.

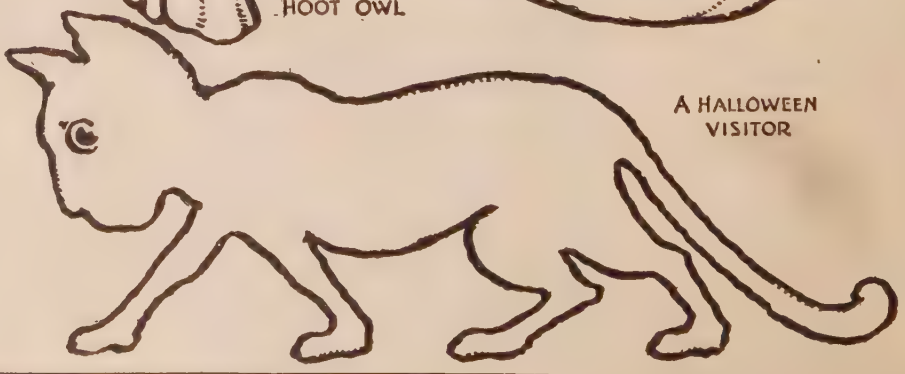
HALLOWEEN DESIGNS—

BENJAMIN BAT

DIRECTIONS. These designs can be traced onto colored paper, cut out and used in caps, decorations and posters. Colored paper may be touched up with colored crayons to obtain additional color effects.

OLD HOOT OWL

A JOLLY PUMPKIN FACE



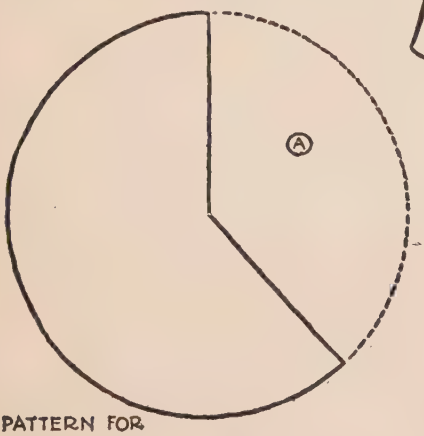
A HALLOWEEN VISITOR

JOHN T. LEMOS

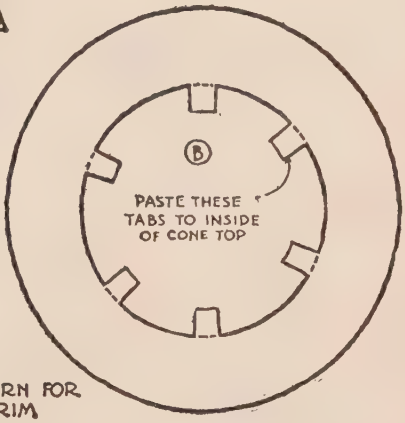
CAPS for HALLOWEEN

CUT A CIRCLE FROM STIFF PAPER THEN CUT AWAY THE PART (A) NEXT ROLL THIS PAPER INTO A CONE

MAKE A BRIM BY CUTTING A SECOND CIRCLE, CUTTING OUT THE CENTER (B)



PATTERN FOR TOP OF HAT



PATTERN FOR THE RIM

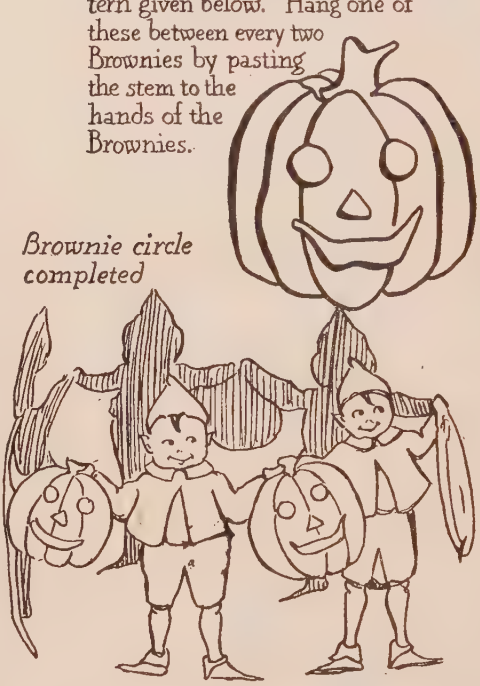
A GOOD HAT FOR THE BOYS

A GIRL'S WITCH HAT COMPLETE.

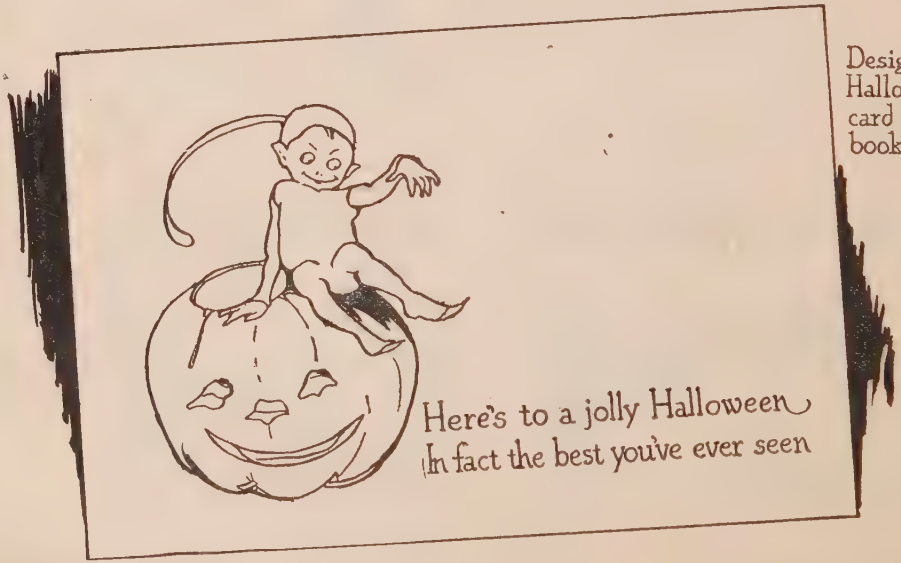
JOHN T. LEMOS

THE HALLOWEEN BROWNIE CIRCLE

DIRECTIONS: Fold a strip of drawing paper long enough to cut five Brownies, using the pattern shown. Trace the Brownie like the pattern, cut and color. Paste the hands of the two end Brownies together to form a circle. Trace, color and cut five jack-o'-lanterns, using the pattern given below. Hang one of these between every two Brownies by pasting the stem to the hands of the Brownies.



Brownie circle completed



Design for Halloween card or booklet

JOHN T. LEMOS

A Page of Autumn Drawings

When warm October
Days go by,
The wind comes swooping
From the sky,

And whirls the leaves
From off the trees
Not even saying,
"If you please".

They fill the air
All red and brown
And make soft carpets
On the ground.

A flock of geese,
High in the sky,
With quacks and honks
Go flying by.

Their happy tribe
Is southward bound,
Where snow and ice
Will not be found.

So fast they travel
In their flight
Their flock soon disappears
From sight.

Bob Squirrel sees
Them disappear
And wisely scratches
His left ear.

"From all the signs
Around", squeaks he,
"A busy squirrel I'm
Going to be!"

"Gathering nuts
From far and near
For Winter's coming,
That is clear."

JOHN T. LEMOS

"To Grandmother's House We Go"

Thanksgiving Drawings

When good Thanksgiving
Day comes 'round,
Our house is filled
With many a sound

Of jolly voices
Big and small.
We're dressing up
To make a call

On Grandma Green.
Who, far away,
Expects us this
Thanksgiving Day

Our car is packed
From door to door
And satchels piled up
On the floor.

Big Brother Bill
Drives while we sing.
Tell stories, jokes,
And everything.

The miles fly by.
Our journey o'er,
We stop at Grandma
Green's front door.

JOHN T. LEMOS

Autumn Poems

September Days

O month of fairer, rarer days
Than Summer's best have been;
When skies at noon are burnished blue,
And winds at evening keen;
When tangled, tardy-blooming things
From wild waste places peer,
And drooping golden grain-heads tell
That harvest-time is near.

Though Autumn tints amid the green
Are gleaming, here and there,
And spicy Autumn odors float
Like incense on the air,
And sounds we mark as Autumn's own
Her nearing steps betray,
In gracious mood she seems to stand
And bid the Summer stay.

Though 'neath the trees, with fallen leaves
The sward be lightly strown,
And nests deserted tell the tale
Of summer bird-folk flown;
Though white with frost the lowlands lie
When lifts the morning haze,
Still there's a charm in every hour
Of sweet September days.

Helen L. Smith.

Departure of the Flowers

Out in the woods and the brown field so bare,
What do you suppose is happening there?
All the bright flowers are going away,
Summer is over and they cannot stay.

Oh! what a hurrying time there is now!
Quickly they're changing—I cannot tell how—
All the gay dresses they've worn since the spring
For others, the better to journey in.

Thistle and milkweed and dandelion bright
Are busily putting on wings so white,
For they like to fly;—while the lazy burr,
To travel, will make someone carry her.

Oh, how they're hurrying, these flower folks small;
Winter is coming, and they must go, all;
But we are glad, if they cannot stay here,
That we shall see them all again next year.

A. Stetson.

The Wanderings of the Birds

Autumn has come, so bare and gray,
The woods are brown and red,
The flowers all have passed away,
The forest leaves are dead.

The little birds at morning dawn,
Clothed in warm coats of feather,
Conclude that they away will roam,
To seek for warmer weather.

The robin gives his last sweet strain,
His mate responding, follows;
And then away they lead the train
Of bluebirds, wrens, and swallows.

The cuckoo, thrush, and yellowbird,
The wild goose, teal, and sparrow,
Martin, and chippy, all are heard
To sing their parting carol.

The oriole hastens in his flight,
The swallow skims the water;
The whip-poor-will and bobby white
Join in the blackbirds' chatter.

Tribe after tribe with leaders fair,
All spread their wings for flight.
Away, away, high in the air;
Nor care for day and night.

The fig-tree and the orange bowers,
They soon will find so sweet;
The sunny clime of fruits and flowers
They with warm hearts will greet.

But when the voice of spring they hear,
They'll sing their "chick-a-dee,"
And back they'll come, our hearts to cheer,
"Tu-whit, tu-whit, tu-whee."

From "Songs for Little Ones at Home."

Autumn Fashions

The Maple owned that she was tired of
always wearing green.
She knew that she had grown, of late, too
shabby to be seen!

The Oak and Beech and Chestnut then de-
plored their shabbiness,
And all, except the Hemlock sad, were
wild to change their dress.

"For fashion-plate we'll take the flowers,"
the rustling Maple said,
"And like the Tulip I'll be clothed in
splendid gold and red!"

"The cheerful Sunflower suits me best,"
the lightsome Beech replied;
"The Marigold my choice shall be,"—the
Chestnut spoke with pride.

The sturdy Oak took time to think—"I
hate such glaring hues;
The Gillyflower, so dark and rich, I for
my model choose."

So every tree in all the grove, except the
Hemlock sad,
According to its wish ere long in brilliant
dress was clad.

And here they stand through all the soft
and bright October days;
They wished to look like flowers—indeed,
they look like huge bouquets!

Edith M. Thomas.

Autumn

When Jack Frost with brush in hand
Wanders gaily o'er the land,
Scattering colors here and there and every-
where;
When the maples overheard
Glow with russet, gold and red,
It is autumn.

When the orchard's weighted down,
With the apples red and brown,
And the purple clusters hang upon the
vine;
When the yellow, tasselled corn
To the granary is borne,
It is autumn.

When from out the beech trees tall,
Wealth of ripened beech nuts fall,
And the chestnut opens wide his prickly
burr;
When the woodbines blush and glow,
All the sunset's splendor show,
It is autumn.

Fanny Fernald Painter.

The Leaves Do Not Mind At All

The leaves do not mind at all
That they must fall.
When summertime is gone,
It is pleasant to put on
A traveling coat of brown and gray
And fly away,
Past the barn and past the school,
Past the noisy little pool
It used to hear but could not see.
Oh, it is joy to be
A leaf—and free!
To be swiftly on the wing
Like a bird adventuring,
And then, tired out, to creep
Under some friendly rail and go to sleep;
The leaves do not mind at all
That they must fall.

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Columbus

A harbor in a sunny, southern city;
Ships at their anchor, riding in the lee;
A little lad, with steadfast eyes, and
dreamy,
Who ever watched the waters lovingly.

A group of sailors, quaintly garbed and
bearded;
Strange tales, that snared the fancy of
the child:
Of far-off lands, strange beasts, and birds,
and people,
Of storm and sea-fight, danger-filled and
wild.

And ever in the boyish soul was ringing
The urging, surging challenge of the sea,
To dare,—as these men dared, its wrath
and danger,
To learn,—as they, its charm and mystery.

Columbus, by the sunny, southern harbor,
You dreamed the dreams that manhood
years made true;
Thank God for men—their deeds have
crowned the ages—
Who once were little dreamy lads like you.

Helen L. Smith.

Autumn

The katydid says it as plain as can be,
And the crickets are singing it under the
tree;
In the aster's blue eyes you may read the
same hint
Just as clearly as if you had seen it in
print;
And the corn sighs it, too, as it waves in
the sun,
That autumn is here, and summer is done.

Persis Gardiner.

Good-by to Summer

Come, put on your thinking-caps, children,
And tie them under your chin,
And blow the dust from the spelling book,
It's time for school to begin!

It's time to be little scholars,
And go to work with a will;
It's time for dancing toes to learn
The lesson of keeping still.

Good-by to the long, bright picnic
Among the timothy heads,
Good-by to the birds in the branches
And the wild flowers in their beds.

Good-by to the brooks and meadows,
Good-by, sweet red and white clover!
There's work for you, little folks, to do,
Good-by, dear summer, now over!

Anonymous.

My Jack-o'-Lantern

I've a jolly Jack-o'-Lantern
With a smile that's very wide,
And a face all bright and shiny
From a candle that's inside.

He is such a happy fellow
That he makes me happy, too,
Makes me wish to be the light
That would bring the smile to you.

I think I'll learn a lesson
From my jolly little Jack:
I'll smile at everybody, too,
And watch my smile come back.

Laura M. Fitch.

Give Thanks

Let us give thanks for those who sow
The grain and fruit that make us grow.

Thanks for the rain, the snow,
That helped the grain and fruit to grow.

Thanks for the coming of the fall,
Thanks unto God, who gives us all.

Anonymous.

October's Party

October gave a party,
The leaves by hundreds came,
The Chestnuts, Oaks, and Maples,
And leaves of every name.
The sunshine spread the carpet,
And everything was grand;
Miss Weather led the dancing,
Professor Wind the band.

The Chestnuts came in yellow,
The Oaks in crimson dressed,
The lovely Misses Maple
In scarlet looked their best.
All balanced to their partners
And gaily fluttered by;
The sight was like the rainbow
New fallen from the sky.

Then in the rustic hollow,
At hide and seek they played;
The party closed at sun-down,
And everybody stayed.
Professor Wind played louder,
They flew along the ground;
And then the party ended,
With "hands across" all round.

George Cooper.

Seed-ships

In autumn all the little seeds
Of trees and flowers and wayside weeds
Start off upon their journeying,
Home hunting for the coming spring.

The seeds of dock and milkweed float,
Each like a tiny, elfin boat,
While, like balloonists at a fair,
The dandelions sail the air.

On parachutes the thistles fly,
Asters and goldenrod skim by;
In fairy argosies the seeds
Fare forth from all the wayside weeds

The seeds of elm and maple trees
Have wings and fly off with the breeze;
A jolly way for seeds to find
A piece of ground quite to their mind.

Maude Wood Henry.

Wild Geese

Honk, honk, honk!
See the wild geese passing, passing by.
Honk, honk, honk!
Listen to them calling, calling from the sky!
Honk, honk, honk!

Down the long highway they're winging;
Through the great gray vault they're swinging;
From far, far away they're bringing
Greetings from the icy North!
Honk, honk, honk!

Loud and clear their cries are falling;
From the vault o'erhead they're calling;
What a noisy chorus falling, falling,
As they hail you from the sky!
Honk, honk, honk!

Down to warmer clime they're going;
Down to water smoothly flowing,
Among rice fields and green things growing,
Downward to the sunny South!
Honk, honk, honk!

How I love to see them swinging,
Love to hear their loud cries ringing,
As outspread their wings they're flinging,
Strong-winged travelers of the sky!
Honk, honk, honk!

There is nothing half so winning
As a flock of wild geese swinging,
Wild geese swiftly, swiftly winging,
Winging southward in the fall!
Honk, honk, honk!

'Tis a joy to listen to the call!
Honk, honk, honk!
Of wild geese going southward in the fall!
Honk, honk, honk!

Mina Holton Page.

Ideal Arithmetic

If I could do arithmetic
Outdoors, with autumn flow'rs to pick—
Chrysanthemums and goldenrod,
And purple aster stars that nod—

I'd gather posies, one by one,
And then addition would be fun!
I'd share with Mother my bouquet,
Subtracting posies right away.

And then through woodsy ways I'd go,
Where squirrels scamper to and fro.
We'd gather ripe brown nuts with glee,
The squirrels would divide with me.

Oh, what a jolly, pleasant way
To do arithmetic to-day,
When dancing leaves and autumn sun
Are coaxing us outdoors for fun!

Daisy D. Stephenson, in "Primary Education."

Columbus

There was a boy who sat and dreamed
Of new, strange lands across the sea,
Where no man yet had set his foot,
Which *he* would find, maybe.

With wistful eyes he watched the ships,
Full rigged and ready with the wind,
Until, far off against the skies,
They left him far behnid.

He lingered by the wharves each day,
And listened to the sailors, brown,
Tell all about the stormy paths
They traveled up and down.

His heart was eager, without fear,
He knew that some day he would sail
Far off across the rolling waves,
And that he would not fail.

And then, one day his dream came true;
Columbus sailed across the sea
To find America, our land,
For you, and you, and me.

Though tempests came and nights were dark,
He always waited for the dawn;
No matter what stood in his way,
He said, "Sail on, and on."

And that is why America
With all its wealth of sun and flowers,
Its harvests rich, its beauty, too,
Is ours, forever ours.

Frances Wright Turner.

About the Fairies

Pray, where are the little bluebells gone,
That lately bloomed in the wood?
Why, the little fairies have each taken one,
And put it on for a hood.

And where are the pretty grass-stalks gone,
That waved in the summer breeze?
Oh, the fairies have taken them, every one,
To plant in their gardens, like trees.

And where are the great big bluebottles gone,
That buzzed in their busy pride?
Oh, the fairies have caught them, every one,
And have broken them in to ride.

And they've taken the glow-worms to light their halls,
And the cricket to sing them a song,
And the great red rose-leaves to paper their walls,
And they're feasting the whole night long.

But when spring comes, with its soft, mild ray,
And the ripple of gentle rain,
The fairies bring back what they've taken away,
And give it to us again.

Anonymous.

Harvest Moon

It is the Harvest Moon! On gilded vanes
And roofs of villages, on woodland crests
And their aerial neighborhood of nests
Deserted, on the curtained window-panes
Of rooms where children sleep, on country lanes
And harvest-fields, its mystic splendor rests!

Gone are the birds that were our summer guests;
With the last sheaves return the laboring wains!
All things are symbols: the external shows
Of Nature have their image in the mind,
As flowers and fruits and falling of the leaves;
The song-birds leave us at the summer's close,
Only the empty nests are left behind,
And pipings of the quail among the sheaves.

Henry W. Longfellow.

The Tree

The Tree's early leaf-buds were bursting their brown:
"Shall I take them away?" said the Frost, sweeping down.
"No, leave them alone
Till the blossoms have grown,"
Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung:
"Shall I take them away?" said the Wind, as he swung;
"No, leave them alone
Till the berries have grown,"
Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the mid-summer glow:
Said the girl, "May I gather thy berries now?"
"Yes, all thou canst see:
Take them; all are for thee,"
Said the Tree, while he bent down his laden boughs low.

Bjornstjerne Bjornson.

Jack Frost

The door was shut, as doors should be,
Before you went to bed last night;
Yet Jack Frost has got in, you see,
And left your window silver white.

He must have waited till you slept;
And not a single word he spoke,
But pencilled o'er the panes and crept
Away again before you woke.

And now you cannot see the hills
Nor fields that stretch beyond the lane;
But there are fairer things than these
His fingers traced on every pane.

Rocks and castles towering high;
Hills and dales, and streams and fields;
And knights in armor riding by,
With nodding plumes and shining shields.

And here are little boats, and there
Big ships with sails spread to the breeze;
And yonder, palm trees waving fair
On islands set in silver seas,

And butterflies with gauzy wings;
And herds of cows and flocks of sheep;
And fruit and flowers and all the things
You see when you are sound asleep.

For, creeping softly underneath
The door when all the lights are out,
Jack Frost takes every breath you breathe,
And knows the things you think about.

He paints them on the window-pane
In fairy lines with frozen steam;
And when you wake you see again
The lovely things you saw in dream.

Gabriel Setoun.

In the Fall of the Year

Farewell to summer—the year is fast aging,
The spirit of Autumn is come to the dells,
And the soft-piping cricket is sadly engaging
The gathering dusk with its plaintive farewells.
Oh, blest is the season when summer time closes,
And fair is the earth in the mellow and sere,
Oh, sweet is the breath of the fast-dying roses,
In the fall of the year.

In the fall of the year, when the birds that have thrilled us
Are mute and disconsolate, deep in the trees,
And the soft-blowing leaves that have rested and stilled us
Are drifting away on the crest of the breeze,
Oh, sad are the woods in their innermost bowers,
And sad is the heart holding summer time dear,
Oh, drooped are the heads of the withering flowers,
In the fall of the year.

In the fall of the year, when the sun is soft-beaming
Through faint phosphorescence enveiling the sky,

And upon the brown hillsides the sumach
is gleaming
As blooms in their beauty soon coming
to die.
Oh, swift are the geese in their clamorous
warning
Of the rigors of winter, too soon to be
here,
Oh, soft is the sun on the bright wings of
morning,
In the fall of the year.

Anonymous.

The Corn Song

Heap high the farmer's wintry hoard!
Heap high the golden corn!
No richer gift has Autumn poured
From out her lavish horn!

Let other lands, exulting, glean
The apple from the pine,
The orange from its glossy green,
The cluster from the vine;

We better love the hardy gift
Our rugged vales bestow,
To cheer us when the storm shall drift
Our harvest fields with snow.

Through vales of grass and meads of
flowers,
Our plows their furrows made,
While on the hills the sun and showers
Of changeful April played.

We dropped the seed o'er hill and plain,
Beneath the sun of May,
And frightened from our sprouting grain
The robber crows away.

All through the long, bright days of June
Its leaves grew green and fair,
And waved in hot midsummer's noon
Its soft and yellow hair.

And now, with Autumn's moonlit eves,
Its harvest time has come,
We pluck away the frosted leaves,
And bear the treasure home.

There, when the snows about us drift,
And winter winds are cold,
Fair hands the broken grain shall sift,
And knead its meal of gold.

Let vapid idlers loll in silk
Around their costly board;
Give us the bowl of samp and milk,
By homespun beauty poured!

Where'er the wide old kitchen hearth
Sends up its smoky curls,
Who will not thank the kindly earth,
And bless our farmer girls!

Then shame on all the proud and vain,
Whose folly laughs to scorn
The blessing of our hardy grain,
Our wealth of golden corn!

Let earth withhold her goodly root,
Let mildew blight the rye,
Give to the worm the orchard's fruit,
The wheat-field to the fly:

But let the good old crop adorn
The hills our fathers trod;
Still let us, for His golden corn,
Send up our thanks to God!

John Greenleaf Whittier.

Down to Sleep

November woods are bare and still;
November days are clear and bright;
Each noon burns up the morning chill;
The morning's snow is gone by night;
Each day my steps grow slow, grow light,
As through the woods I reverent creep,
Watching all things lie "down to sleep."

I never knew before what beds
Fragrant to smell and soft to touch,
The forest sifts and shapes and spreads;
I never knew before how much
Of human sound there is in such
Low tones as through the forest sweeps,
When all wild things lie "down to sleep."

Each day I find new coverlids
Tucked in, and more sweet eyes shut
tight;
Sometimes the viewless mother bids
Her ferns kneel down full in my sight;
I hear their chorus of "good night,"
And half I smile and half I weep,
Listening while they all lie "down to sleep."

Helen Hunt Jackson.

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November

Still November, like a Quaker
In her garb of silver gray,
Glides along the silent reaches
Shadow-like as dawn of day.
Gay chrysanthemums she carries
From the garden lands abloom,
And the bracing air is laden
With the spice of their perfume.

She is full of tender fancies,
As she wanders here and there;
Standing underneath the branches
That are shadowy and bare.
And we feel a silent something
In our heart of hearts increase,
And I think the definition
Of its meaning might be—peace.

Anonymous.

Thanksgiving-Day

Over the river and through the wood,
To Grandfather's house we go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.

Over the river and through the wood,—
Oh, how the wind does blow!
It stings the toes,
And bites the nose,
As over the ground we go.

Over the river and through the wood,
To have a first-rate play,
Hear the bells ring
"Ting-a-ling-ding!"
Hurrah for Thanksgiving Day!

Over the river and through the wood,
Trot fast, my dapple-gray!
Spring over the ground
Like a hunting hound,
For this is Thanksgiving-Day.

Over the river and through the wood,
And straight through the barnyard gate!
We seem to go
Extremely slow,—
It is so hard to wait!

Over the river and through the wood;
Now Grandmother's cap I spy!
Hurrah for the fun!
Is the pudding done?
Hurrah for the pumpkin pie!

Lydia Maria Child.

A Song of Autumn

Ho for the bending sheaves,
Ho for the crimson leaves,
Flaming in splendor!
Season of ripened gold,
Plenty in crib and fold,
Skies with depth untold,
Liquid and tender.

Far, like the smile of God,
See how the goldenrod
Ripples and tosses!
Yonder, a crimson vine
Trails from a bearded pine,
Thin as a thread of wine
Staining the mosses.

Autumn is here again—
Banners on hill and plain,
Blazing and flying.
Hail to the amber morn,
Hail to the heaped-up corn,
Hail to the hunter's horn,
Swelling and dying!

James Buckham.

Cornfields

When on the breath of autumn breeze,
From pastures dry and brown,
Goes floating like an idle thought
The fair white thistle-down,
Oh, then what joy to walk at will
Upon the golden harvest hill!

What joy in dreamy ease to lie
Amid a field new shorn,
And see all round, on sunlit slopes,
The piled-up stacks of corn;
And send the fancy wandering o'er
All pleasant harvest fields of yore.

I feel the day—I see the field,
The quivering of the leaves,
And good old Jacob and his house
Binding the yellow sheaves;
And at this very hour I seem
To be with Joseph in his dream.

I see the fields of Bethlehem,
And reapers many a one,
Bending unto their sickle's stroke—
And Boaz looking on;
And Ruth, the Moabite so fair,
Among the gleaners stooping there.

The sun-bathed quiet of the hills,
The fields of Galilee,
That eighteen hundred years ago
Were full of corn, I see;
And the dear Saviour takes his way
'Mid ripe ears on the Sabbath day.

Oh, golden fields of bending corn,
How beautiful they seem!
The reaper-folk, the piled-up sheaves,
To me are like a dream.
The sunshine and the very air
Seem like old time, and take me there.

Mary Howitt.

In Flanders Fields

In Flanders fields they lie to-day,
Our youthful dead. Asleep are they.
No more shall weary vigil keep
These tired ones from rest and sleep;
No bugle call, no danger near,
Has power to disturb them here;
And only we who live can know
How sad it is to miss them so.

In Flanders fields the moon and sun
Keep guard o'er those whose task is done.
In dreamless sleep they slumber on,
Until, refreshed, they wake at dawn;
But we, who linger, e'er must keep
Good faith with those who lie asleep,
That in their anguish and their pain,
These dead may not have died in vain.

Carolyn R. Freeman.

November

The leaves are fading and falling,
The winds are rough and wild,
The birds have ceased their calling,
But let me tell you, my child,

Though day by day, as it closes,
Doth darker and colder grow,
The roots of the bright red roses
Will keep alive in the snow.

And when the winter is over,
The boughs will get new leaves,
The quail come back to the clover,
And the swallow back to the eaves.

The robin will wear on his bosom
A vest that is bright and new,
And the loveliest wayside blossom
Will shine with the sun and dew.

The leaves to-day are whirling,
The brooks are all dry and dumb,
But let me tell you, my darling,
The spring will be sure to come.

There must be rough, cold weather,
And winds and rains so wild;
Not all good things together
Come to us here, my child.

So, when some dear joy loses
Its beauteous summer glow,
Think how the roots of the roses
Are kept alive in the snow.

Alice Cary.

Jack Frost

Some one has been in the garden,
Nipping the flowers so fair;
All the green leaves are withered;
Now who do you think has been there?

Some one has been in the forest,
Cracking the chestnut burrs:
Who is it dropping the chestnuts
Whenever a light wind stirs?

Some one has been on the hill-top,
Chipping the moss-covered rocks;
Who has been cracking and breaking
Them into fragments and blocks?

Some one has been at the windows,
Marking on every pane;
Who made those glittering pictures
Of lace-work, fir-trees, and grain?

Some one is all the time working
Out on the pond so blue,
Bridging it over with crystal;
Who is it now? Can you tell who?
Let him work on; we are ready.
Not much for our fun does it cost!
Three cheers for the bridge he is making!
And three, with a will, for Jack Frost.

Anonymous.

The First Thanksgiving

"And now," said the Governor, gazing
Abroad on the piled-up store
Of the sheaves that dotted the clearings,
And covered the meadows o'er,
"'Tis meet that we render praises
Because of this yield of grain,
'Tis meet that the Lord of the harvest
Be thanked for his sun and rain.

"And therefore, I, William Bradford,
(By the grace of God, to-day,
And the franchise of this people)
Governor of Plymouth, say,
Through virtue of vested power,
Ye shall gather with one accord,
And hold in the month of November
Thanksgiving unto the Lord.

"So, shoulder your match-locks, masters,
There is hunting of all degrees,
And, fishermen, take your tackle
And scour for the spoils, the seas.
And maidens and dames of Plymouth,
Your delicate crafts employ
To honor our first Thanksgiving
And make it a feast of joy."

At length came the day appointed;
The snow had begun to fall,
But the clang from the meeting-house belfry
Rang merrily over all,
And summoned the folks of Plymouth,
Who hastened with one accord
To listen to Elder Brewster,
As he fervently thanked the Lord.

In his seat sat Governor Bradford;
Men, matrons and maidens fair,
Miles Standish and all of his soldiers
With corselet and sword were there.
And sobbing and tears of gladness
Had each in turn its sway;
For the grave of sweet Rose Standish
O'ershadowed Thanksgiving Day.

And when Massasoit, the Sachem,
Sat down with his hundred braves,
And ate of the varied riches
Of gardens and woods and waves,
And looked on the granaried harvest,
With a blow on his brawny chest,
He muttered, "The good Great Spirit
Loves his white children best."

Anonymous.

What November Brings

November brings the snowflakes
So beautiful and fair,
It brings the whistling north wind,
The cold and frosty air.
November brings the dark clouds
That go scurrying through the sky;
It brings the heaps of crinkled leaves
That on the brown earth lie.
November brings the evenings,
So long for work and play,
It brings that happy, happy time,—
The glad Thanksgiving Day.

Anonymous.

"Tuck the Children In"

O Mother, tuck the children in,
And draw the curtains round their heads;
And Mother, when the storms begin,
Let storms forbear those cradle beds.

And, if the sleepers wake too soon,
Say, "Children, 'tis too early yet,"
And hush them with a sleepy tune,
And closer draw the coverlet.

O Mother Earth, be good to all
The little sleepers in thy care;
And, when 'tis time to wake them, call
A beam of sun, a breath of air!

Edith M. Thomas.

Looking for a Lost Summer

Where has the summer gone?
She was there just a minute ago,
With roses and daisies
To whisper her praises,
And everyone loved her so.

Has anyone seen her about?
She must have gone off in the night,
And she took the best flowers,
And the happiest hours,
And asked no one's leave for her flight.

Have you noticed her steps in the grass?
The garden looks red where she went;
By the side of the hedge,
There's a goldenrod ledge,
And the rose vines are withered and bent.

Don't you fear she is sorry she went?
It seems but a minute since May,
I'm scarcely half through
What I wanted to do—
If she had only waited a day!

Do you think she will ever come back?
I'll watch every day at the gate
For the robins and clover,
Saying over and over,
"I know she will come if I wait."

R. M. Alden.

What Thanksgiving Brings

Cartloads of pumpkins as yellow as gold,
Onions in silvery strings,
Shining red apples and clusters of grapes,
Nuts and a host of good things;
Chickens and turkeys and fat little pigs,
Oh, these are what Thanksgiving brings!

Now is the time to forget all your care,
Cast every trouble away,
Think of your blessings, remember your joys,
Don't be afraid to be gay;
None are too old, and none are too young
To frolic on Thanksgiving Day.

Anonymous.

Indian Summer

October winds his parting horn
O'er mead and fallow far away,
And through the fields of ripened corn
The blackbird chants his virelay.
The thistle-seeds are on the wing,
The milkweed's pod is bursting wide,
The lone cicadas drone and sing
Along the crisping countryside.

The sumach's plume of coral-red
Is slowly changing into brown;
The elm its yellow leaves has shed,
And duller grows the maple's crown.
The Autumn zephyr sobs and sighs
As Autumn winds grow bleak and bare;
A threatening gloom is in the skies,
And dark forebodings fill the air.

But lo! the Indian summer comes
With lissome grace through bower and brake,
The drowsy cricket hears and hums,
A thousand throats the echoes wake.
With bosky step she flutters by
Like some fair dryad of the wold,
And floods the ready earth with joy,
And fills her lap with gleaming gold!

She spreads a canvas o'er the plain,
And colors with artistic hand
Each rock and grove and winding lane,
Each hill and spire and pebbled strand,
She broiders with a scarlet thread
The ivy on the blasted pine,
And ripening clusters overhead
She purples on the woodland vine.

Above the sky her pennon floats,
And leaves a glamour in its wake;
She turns the fleecy clouds to boats,
And sails them on a sapphire lake.
She tips with gilt the slender reeds
That fringe the laughing rivulet,
And strings the dogwood's crimson beads
Like jewels on a carcanet.

But Winter strides upon his way
And like a free-lance, fierce and bold,
He flings himself upon his prey,
And robs them of their shining gold.
The naked woodlands quake with fright,
And bend before his ruthless raid,
And Nature sends a robe of white
To hide the havoc he has made.
Helen Whitney Clark, in Woman's Home Companion.

An Autumn Picture

Welcome once more to Autumn
Those sad, sweet days have come;
The garden beds lie withered
Beneath the setting sun;
The feathered songsters' chorus
Has ceased to reach the ear,
The trees wear bright new garments
With Autumn's best of cheer.

The golden corn stands ready
To be plucked off frosted leaves;
The apples, pears, and peaches
Are falling from the trees;
The bright, ripe, yellow pumpkins,
Like gold beneath the skies,
Remind us of Thanksgiving
And stores of luscious pies.

The goldenrod and asters,
Bright days will soon be o'er;
The woodbine's changed to crimson
Above the cottage door;
The sun above the hilltops,
Upon its southern way,
Proclaims the close of Summer
And dawn of Autumn's day.

Minerva Grant.

Who Loves the Trees Best?

Who loves the trees best?
"I," said the spring,
"Their leaves so beautiful
To them I bring."

Who loves the trees best?
"I," summer said,
"I give them blossoms,
White, yellow, red."

Who loves the trees best?
"I," said the fall,
"I give luscious fruits,
Bright tints to all!"

Who loves the trees best?
"I love them best,"
Harsh winter answered,
"I give them rest!"

Anonymous.

November

The mellow year is hasting to its close;
The little birds have almost sung their last,
Their small notes twitter in the dreary blast—
That shrill-piped harbinger of early snows;
The patient beauty of the scentless rose,
Oft with the moon's hoar crystal quaintly glass'd,
Hangs, a pale mourner for the summer past,
And makes a little sunbeam of the faint brief day;
The dusky waters shudder as they shine,
The russet leaves obstruct the straggling way
Of oozy brooks, which no deep banks define,
And the gaunt woods, in ragged scant array,
Wrap their old limbs with sombre ivy twine.

Hartley Coleridge.

Armistice Day

Some birthdays, such as Washington's and Lincoln's,
Are nation's holidays,
On which the people meet to crown their heroes,
And offer praise.
And now upon the list the nation honors
Another day has come,
On which we set the starry banner waving,
And beat the martial drum.

It is the day when far across the water
The Armistice was signed,
That herald of new peace among the nations
To all mankind.

Not long ago, we sent our boys in khaki
To fight in field and trench,
Shoulder to shoulder with our trusted Allies,
The English and the French.
Not long ago, their steady lines advancing
Attacked the Prussian lance;
Not long ago, we hailed their splendid victories,
"Somewhere in France."

And now their glory shines o'er history's pages,
With clear, effulgent ray,
And brightens, through the dullness of November,
Armistice Day.

Helen Hilliard.

Plays and Exercises

CONSTITUTION DAY PROGRAM

SONG GROUP: "America"; "America, the Beautiful."

PREAMBLE TO THE CONSTITUTION.

We, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution.

THREE-MINUTE TALKS ON THE FOLLOWING FOUNDERS OF OUR CONSTITUTION:

Washington	James Madison
John Jay	John Marshall
Alexander Hamilton	Roger Sherman
Benjamin Franklin	Thomas Jefferson

STORY—"Paul Revere's Ride" by Henry Wadsworth Longfellow.

CONCERT RECITATION: "My Country."

There is a land, of every land the pride,
Beloved by Heaven o'er all the world beside;
Where brighter suns dispense serener light,
And milder moons imparadise the night;
A land of beauty, virtue, valor, truth,
Time-tutored age, and love-exalted youth.
"Where shall that land, that spot of earth be found?"
Art thou a man?—a patriot?—look around!
Oh! thou shalt find, howe'er thy footsteps roam,
That land thy country, and that spot thy home.

James Montgomery.

SONG GROUP: "The Star-Spangled Banner"; "Battle Hymn of the Republic."

RECITATION: "Independence Bell."

ACROSTIC: "America, Our Country" (seventeen children).

A—All who stand beneath our banner are free. Ours is the only flag that has in reality written upon it Liberty, Fraternity, Equality—the three grandest words in the language of men.—*Robert G. Ingersoll.*

M—May our land be a land of liberty, the seat of virtue, the asylum of the oppressed, a name and a praise in the whole earth, until the last shock of time shall bury the empires of the world in one common undistinguished ruin.—*Joseph Warren.*

E—Even so the wild birds sang on bough and wall
That day the bell of Independence Hall
Thundered around the world the Word of man,
That day when Liberty began
And mighty hopes were blown on every sea.
But Freedom calls her conscripts now and then—
Calls for heroic men:
It is an endless battle to be free.

Edwin Markham.

R—Right nobly do you lead the way, Old Flag.
Your stars shine out for liberty,
Your white stripes stand for purity,
Your crimson claims that courage high
For honor's sake to fight and die.
Lead us against the alien shore!

We'll follow you e'en to death's door,
Old Flag.

Hubbard Parker.

I—I believe there is no finer form of government than the one under which we live, and that I ought to be willing to live or die as God decrees, that it may not perish from the earth through treachery within or through assault from without.—*Thomas R. Marshall.*

C—Colossal expenditures on armies and navies can never secure happiness and prosperity. Armaments beget hatred, fear, and insecurity of trade. On the other hand, all nations benefit by commerce and friendly intercourse. Interruption of these means ruin to the workers and desolation in many homes. The true patriot seeks the extension of international friendship, remembering that nations are looking to America to lead them in this great movement.

A—Ambition, superstition and avarice, these universal torches of war, never illumined an American field of battle. But the permanent principles of sober policy spread through the colonies, aroused the people to assert their rights, and conduct the Revolution. Those principles were noble, as they were new and unprecedented in the history of human nations.—*Joel Barlow.*

O—Our Country! In her intercourse with foreign nations may she always be right; but our Country, right or wrong.—*Stephen Decatur.*

U—United States! the ages plead,
Present and Past in under-song:
Go, put your creed into your deed,
Nor speak with double tongue.
Be just at home; then write your scroll
Of honor o'er the sea,
And bid the broad Atlantic roll
A ferry of the free.

Ralph Waldo Emerson.

R—Republican form of government is the arch of triumph that leads to the realization of our high ideals! The Republic, because it has for its foundation, liberty and equality—because it gives the individual man time and room for free, untrammeled development—is the highway that leads to the temple of true human destiny.—*Frederick Hecker.*

C—"Clang!" "Clang!" the bell of Liberty resounded on, higher and clearer and more joyous, blending in its deep and thrilling vibration, and proclaiming in loud and long accents over all the land, this motto that encircled it—"Proclaim l i b e r t y throughout the land, unto all the inhabitants thereof."—*J. T. Headly.*

O—Our flag carries American ideals, American history, and American feelings. Beginning with the colonies, and coming down to our time, in its sacred heraldry, in its glorious insignia, it has gathered and stored chiefly this supreme idea—divine right of liberty to men.—*Henry Ward Beecher.*

U—Under the "starry flag" there are equal rights for all.—*Andrew Carnegie.*

N—Now they are gone through the night with never a thought of fame,
Gone to the field of a fight that shall win them a deathless name;
Some shall never again behold the set of the sun,
But lie like the Concord slain, and the slain of Lexington,
Martyrs to Freedom's cause. Ah, how at their deed we thrill,
The men whose might made strong the height on the eve of Bunker Hill.—*Clinton Scollard.*

T—The Constitution of the United States, with its fine equilibrium between efficient power and individual liberty, still remains the best hope

of the world. If it should perish, the cause of true democracy would receive a fatal wound, and the best hopes of mankind would be irreparably disappointed.—*James M. Beck.*

R—Republic never retreats. Its flag is the only flag that has never known defeat. Where that flag leads we follow, for we know that the hand that bears it onward is the unseen hand of God.—*Albert J. Beveridge.*

Y—Your flag, and my flag!
And oh, how much it holds—
Your land and my land—
Secure within its folds!
Your heart and my heart
Beat quicker at the sight—
Sun-kissed and wind-tossed—
Red and blue and white.

Wilbur D. Nesbit.

"My Country"

A Patriotic Creed for Americans

I am an American.

I love my country because it stands for liberty and against all forms of slavery, tyranny, and unjust privilege.

I love my country because it is a democracy, where the people govern themselves, and there is no hereditary class to rule them.

I love my country because the only use it has for an army and navy is to defend itself from unjust attack and to protect its citizens.

I love my country because it asks nothing for itself that it would not ask for all humanity.

I love my country because it is a land of opportunity; the way to success is open to every person, no matter what his birth or circumstances.

I love my country because every child in it can get an education free in its public schools.

I love my country because women are respected and honored.

I love my country because we have free speech and a free press.

I love my country because it interferes with no person's religion.

I love my country because its people are industrious, energetic, independent, and have a sense of humor.

I love my country because its heroes are such characters as Washington and Abraham Lincoln, who loved to serve and not to rule.

I will serve my country in any way I can. I will strive to be a good citizen, and will not do anything nor take part in anything that may wrong the public. I wish to live for my country.

If Need Be, I Will Die for My Country!—*Frank Crane.*

Song: "Columbia, The Gem of the Ocean."

Recitation: "What Constitutes a State?"

What constitutes a state?
Not high-raised battlements or labored mound,
Thick wall or moated gate;
Not cities proud with spires and turrets crowned;
Not bays and broad-armed ports,
Where, laughing at the storm, rich navies ride;
Not starred and spangled courts,
Where low-browed baseness wafts perfume to pride.
No! Men, high-minded men—
With powers as far above dull brutes endued,
In forest, brake, or den,
As beasts excel cold rocks and brambles rude;
Men who their duties know;
And know their rights, and knowing, dare maintain,
Prevent the long-aimed blow,
And crush the tyrant while they rend the chain,
These constitute a state;
And sovereign law, that state's collected will,
O'er thrones and globes elate,
Sits empress, crowning good, repressing ill.

Sir William Jones.

Closing Song: "Hail, Columbia, Happy Land."

Mary Eleanor Mustain.

COLUMBUS

SCENE I

ON A STREET IN GENOA, ITALY

CHARACTERS AND COSTUMES

CHRISTOPHER COLUMBUS—Long cloak with rolled collar, light waist, dark knee pants, dark shoes and stockings, dark cap without visor, or small felt hat.

POTTERY VENDER—Plain school clothes.

FIRST MAN—Knee pants, shoulder cape, small cap with quill.

SECOND MAN—Military or sailor costume.

FIRST WOMAN—White blouse, black jacket, gingham skirt.

SECOND WOMAN—White waist, yellow and red skirt with black bands on the yellow, wide black sash, a piece of cardboard cut like a comb fastened to top of head, holding a black lace mantilla which hangs to bottom of skirt, high-heeled shoes.

FIRST MUSICIAN—Red coat with yellow trimmings, white knee pants with red bows on sides of knees, white stockings, bedroom slippers for shoes, red sash, red cap with quill.

SECOND MUSICIAN—Short black coat, yellow underwaist, knee pants of pink and black, black shoes and stockings, black hat with plume.

PROPERTIES—Scroll map; a ball; basket of pottery, which may be glass bottles and boxes covered with brown or yellow wrapping paper; coins for money; two mandolins, guitars, or violins; two boxes; a small-paned window drawn on paper.

SETTING—Scene opens with window at left front of stage, with boxes in front of it. Enter Musicians from right back, sauntering toward window.

FIRST MUSICIAN—Let's serenade her.

SECOND MUSICIAN—Do you think she's home?

FIRST MUSICIAN—I think so.

(*They sit down on boxes and play a few strains, then saunter off left.*)

VENDER (*entering from right front*)—Pottery for sale! Pottery for sale!

(*Two women stroll in from left front toward vender, stop and look at pottery. Columbus trudges slowly across back of stage from right. He carries roll of map. Two men saunter in from left front.*)

FIRST WOMAN (*taking up a piece of pottery*)—How much is this?

VENDER—That is one-half gold ducat.

SECOND WOMAN—That's high! (*The three discuss silently and barter throughout the scene, the women finally buying two pieces of pottery. First Man touches Second Man's arm, points at Columbus, then taps own forehead.*)

SECOND MAN (*looking toward Columbus*)—Who is that?

FIRST MAN—Have you not seen Christopher Columbus, the wool comber's son? He thinks the world is round.

SECOND MAN—Ha, ha! He must have lost his mind.

FIRST MAN—I rather think he doesn't have very good sense. Why, how could we stay on the earth, if it were round?

SECOND MAN—Yes, and how could people on the sides walk straight out in the air? And how could people on the other side walk with their feet up and heads down?

FIRST MAN—He sells maps for a living. Let's look at them.

SECOND MAN (*beckoning to Columbus*)—Here, stranger, what have you there?

COLUMBUS (*advancing to center of stage*)—Good sirs, I am trying to earn a livelihood by selling maps that I have drawn.

FIRST MAN—Let us look at one.

(*Columbus unrolls a map and they look at it.*)

FIRST MAN (*to Second Man*)—Look here. He has Cathay and India west of Genoa.

SECOND MAN—Ha, ha! Everybody

knows they're east. Marco Polo just came from there.

COLUMBUS (*taking a ball from his pocket*)—It is this way. I am convinced that the earth is round like this ball (*pointing to ball as he talks*). Here is Genoa. We *have been* going east to India and Cathay. *Now,* if the earth is round, we can sail *west* and reach these countries more easily and quickly.

FIRST MAN (*laughing*)—Ho, ho, ho! Man, you are crazy. How could anyone sail on the sides, straight out in the air?

SECOND MAN—Ha, ha! And how could people sail on the other side with their heads down?

FIRST MAN—Ho, ho, ho! And if we got around on the other side, how could we ever get back again?

SECOND MAN—Oh, come on, let's not waste our time any longer over such nonsense.

(*Both start on, Columbus puts ball into his pocket, and rolls up map. The women, who have been listening, point to their foreheads and shake heads.*)

SCENE II

AT THE MONASTERY OF LA RABIDA

CHARACTERS AND COSTUMES

CHRISTOPHER COLUMBUS—A Solicitor. Wears dark coat; knee pants; black shoes and stockings; dark cap or felt hat with quill.

DIEGO—Dark school clothes.

JUAN PEREZ DE MARCHENA—Long, loose sack coat and trousers of black cambric, with white collar and waist.

GARCIA HERNANDEZ—A physician and astronomer. Wears black coat with green sleeves; black stockings and shoes; black cap with red quill.

MARTIN PINZON—A shipmaster and capitalist. Velvet coat and knee pants; high-top leather boots; large white collar; felt hat with quill.

A PORTER.

PROPERTIES—Table, four chairs, footstool, stand with pitcher, mug, and box of bread on it, ball, and scroll map.

SETTING—Scene opens with table in center front of stage, a chair at either end, and two at back of table, stool at right front of stage. Stand with pitcher, mug, and bread is at left back. Porter is arranging chairs around table. A knock is heard at left back door. Porter opens door. Columbus and Diego, his son, enter.

COLUMBUS—May I have a drink of water and a bit of bread for the boy?

PORTER (*getting water and bread*)—Good sir, we never refuse that. (*Hands water and bread to Diego, who drinks and begins eating. Enter Juan Perez from right back. He walks to center of stage, all the time looking at Columbus, who appears to be talking to Diego.*)

JUAN PEREZ (*to Columbus*)—Enter, stranger. What would'st thou?

COLUMBUS (*advancing toward monk*)—We have come a long distance and are very tired.

JUAN PEREZ—We welcome the weary and footsore to rest with us. Come and sit down. (*Columbus and Perez start toward chairs. Diego goes to footstool. A knock is heard at left back. The Porter opens door. Enter Hernandez and Pinzon*).

JUAN PEREZ—Enter, my good friends, and have some chairs. (*They come forward toward chairs.*) We have some weary travelers here who are resting awhile. Stranger, this (*motioning toward Hernandez*) is the most worthy Garcia Hernandez, physician and astronomer. (*Both bow low.*) And here, (*motioning toward Pinzon*) we have our good friend, Martin Alonzo Pinzon, shipmaster and capitalist. (*Both bow low.*)

(*All sit down.*)

HERNANDEZ (*to Columbus*)—Stranger, what is thy name and what is thy native town?

COLUMBUS—Good sir, my name is Christopher Columbus. I am the son

of Domenico and Susanna Columbus, of the city of Genoa, Italy. My wife I laid to rest in Portugal. This (*motioning toward Diego*) is my son Diego.

PINZON—I knew of your father. Was not he the wool comber and weaver?

COLUMBUS—He was the same.

PINZON—A most worthy man.

HERNANDEZ—And pray, kind friend, tell us, what is thy calling?

COLUMBUS—As a child, I learned to comb wool. Later, I went to sea and learned to be a sailor. Now, I am selling maps for a living. I believe that the earth is round instead of flat and that I could reach China by sailing west.

PINZON—By the sun that shines above us, that is a new and strange idea. Let us look at your map.

COLUMBUS (*unrolling map and putting it on table before them. Porter comes forward to look.*)—Here is Spain and here are China and India. (*Takes ball out of his pocket.*) Here *we* are. We go east to India and Cathay; or, the earth being round, we can sail in the opposite direction and reach these countries more quickly and easily.

PINZON—By the moon that shines at night, that sounds reasonable, most reasonable.

HERNANDEZ—Yes, it does. The sun, the moon, and the stars, all appear round. The sky seems round above us, too. Maybe the *earth* is round.

PINZON—Why don't you sail west and find out?

COLUMBUS—I have no money with which to fit out an expedition. I have been trying for many years to get help. King John of Portugal played me false and sent out an expedition secretly. But they were afraid to go very far. I have been seven years at the Court of King Ferdinand and Queen Isabella. They are too busy with wars to pay me any attention. People think I am crazy. I am now on my way to the Court of France.

JUAN PEREZ—Spain must not let escape this great opportunity to extend the work of the church and advance her power. I was the Queen's confessor and am still her good friend. You must wait here while I send a messenger to her to beg for another hearing for you.

COLUMBUS—You are kind, but I have waited so long for her favor, I despair of her help.

PINZON—If the queen will not help you, by the stars that shine in the heavens, I will.

HERNANDEZ—We surely must see you through this most extraordinary venture.

JUAN PEREZ (*standing*)—Come, let us eat now, and then I will write the message to Queen Isabella. I feel sure that she will aid you.

(*All rise to leave.*)

SCENE III

ON BOARD THE "SANTA MARIA"

(A Poem, "Columbus," by Joaquin Miller)

CHARACTERS AND COSTUMES

READER.

COLUMBUS, AN ADMIRAL—Cape; knee trousers; buckles on shoes; velvet hat with plume; sword.

MATE—Raincoat and cap.

CARRIER OF FLAG—Boy Scout or soldier costume.

CARRIER OF MOTTO—Sailor costume or school clothes.

CARRIER OF COAT OF ARMS—Sailor costume or white suit.

PROPERTIES—Back of stage is decorated with a black curtain or black crepe paper. An electric globe or a circle of yellow paper may be fastened on black. This may be covered with a small piece of black, which can be threaded on black thread and drawn to one side at the proper time. The coat of arms of Columbus may be drawn on paper, colored, and pasted to a cardboard. A picture of the "Santa Maria" may be drawn on paper, colored, and pasted on cardboard. The motto, "On! sail on!" should be placed beneath the picture.

A large flag should be fastened to a standard.

SETTING—Scene opens with Columbus pacing back and forth from front to back of stage. Carrier of Coat of Arms stands at left front.

MATE—
My men grow mutinous day by day;
My men grow ghastly wan and weak.

READER—
The stout mate thought of home: a spray
Of salt wave washed his swarthy cheek.

MATE—
What shall I say, brave Admiral, say,
If we sight naught but seas at dawn?

COLUMBUS—
Why, you shall say at break of day,
"Sail on! sail on! sail on! and on!"

READER—
They sailed and sailed, as winds might blow,
Until at last the blanched mate said:

MATE—
Why, now not even God would know
Should I and all my men fall dead.
These very winds forget their way,
For God from these dread seas is gone.
Now speak, brave Admiral, speak and say—

READER—He said:

COLUMBUS—
Sail on! sail on! and on!

READER—
They sailed. They sailed. Then spake the mate:

MATE—
This mad sea shows his teeth to-night.
He curls his lips, he lies in wait
With lifted teeth as if to bite!
Brave Admiral, say but one good word:
What shall we do when hope is gone?

READER—
The words leapt like a leaping sword:

COLUMBUS—
Sail on! sail on! sail on! and on!

(Exit Mate, left front. Columbus paces back and forth across stage.)

READER—
Then, pale and worn, he kept his deck,

(Columbus shades eyes with hand and peers toward back of stage.)

And peered through darkness. Ah, that night
Of all dark nights! and then a speck—

(The cover is drawn from light.)

A light! *(looks toward it)* a light!
a light! a light!
It grew, a starlit flag unfurled!

(Enter Flag Bearer from right back with flag; he stands at center rear.)

It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On! sail on!"

(Enter Motto Bearer from right front; he stands at Reader's right.)

Gertrude E. Storms.

A HALLOWEEN PROGRAM

ORIGIN OF HALLOWEEN

(Talk to be given by pupil)

Halloween always is on October thirty-first, which is the Eve of All Saints' Day. This, in olden times, was a pagan celebration when, because they were thankful for the harvest, the Druids (Celtic priests) of England held the great autumn festival.

In their celebration the Druids lighted fires in honor of the sun god. In the Highlands of Scotland and Wales, where the Celts for centuries survived the invasions of other peoples, lighting of bonfires long remained a feature of the festivities. In Ireland the celebration has still retained much of its early Celtic origin. To these Celtic features were added in early Christian times characteristics of the Roman festival honoring Pomona. In this way apples and nuts, typical of nature's bounty, came to play an important part in the various rites.

Halloween is purely a night for fun and frolic. It is the one night in the

year when fairies dance, when witches, elves, brownies and sprites are supposed to wander around, playing pranks. It is the night when charms and spells are used and tried for the purpose of looking into the future. And on the Eve of All Saints' Day, when elves, goblins, and hobgoblins are playing pranks, teasing and pleasing, why should not some of the peeps into the future come true?

Halloween Pranks

This is what we're going to do
When Halloween is here,
When funny faces gleam and shine
And spooks are white and queer.
Beth and Jo and little John
And Emmy Sue and I,
We're going to play the funniest jokes—
The funniest jokes, oh my!

We're going to take old Mrs. Jones,
Who lives all by herself,
A little fruit and jars of sweets
To put upon a shelf;
And when she hears the front door click,
Quite softly we will run
And leave our gifts behind the door—
'Twill be the greatest fun!

There are a lot of other things
That we have planned to do,
And many folks will be surprised,
Will quit their scolding, too,
Because we're going to turn things round,
And let these people find
That pranks on Halloween may be
Most helpful and most kind.

Annie Winfrey Meek.

Some Old Halloween Customs

There is a great similarity in the old Halloween customs in different parts of Great Britain. Bonfires are everywhere kindled and nuts and apples occupy a prominent place in the charms of that night. In some places Halloween is known as Nut-crack Night.

As red was supposed to be especially hateful to witches, it was used in many of the charms to ward off any calamity caused by them.

The head of the family on Halloween used to carry a bunch of blazing straw about his cornfield, saying:

"Fire and red low,
Light on my teen now."

This was to prevent witchcraft and to insure a good crop. In Scotland the fiery end of a burning stick was waved as a protective measure.

Pulling kail stocks was one of the best known of the Scottish customs. The young people went hand in hand to the cabbage patch and each pulled a stalk without looking at it. As the stalk was long or short, straight or crooked, so they believed would be the future husband or wife of the one pulling the stalk, and they had only to look at the root to tell if they would be rich or poor, for the quantity of earth that adhered when it was pulled indicated that. With great anxiety the pith was then tasted, for that foretold the temper. At last the stalks were placed over the door and the Christian names of those first entering would be the Christian names of the future husbands and wives.

Another weird practice was to wet a shirt sleeve and hang it before the fire to dry. If the eyes were not closed in slumber before midnight the future helpmate was supposed to enter and turn the sleeve.

Nuts and apples are frequently used in the spells and charms of All Hallows' Eve. A maiden places two nuts, named for herself and her sweetheart, side by side on the fender. If they burn quietly together, they will wed and live peacefully and happily. If the one named for her lover flies away, she will be forsaken.

As for the apples, they play a most important part in many mysterious rites. Should a maiden eat an apple before a looking glass at midnight she will see the image of her future husband in the mirror and the spell will surely work if she at the same time combs her hair.

But not all charms had such solemn meaning; some were mere sports. A horizontal stick was suspended from the ceiling, a lighted candle on one end and an apple hung from the other. The stick was then twirled and the players, in turn, tried to catch the apple with their mouths. Bobbing for apples was

a sport in which all delighted. The apples were set afloat in a tub of water. The player then got down on his knees, with his hands tied behind him, and tried to catch the apples with his mouth. Of course the apples with stems were first caught, but getting the rest was a harder task.

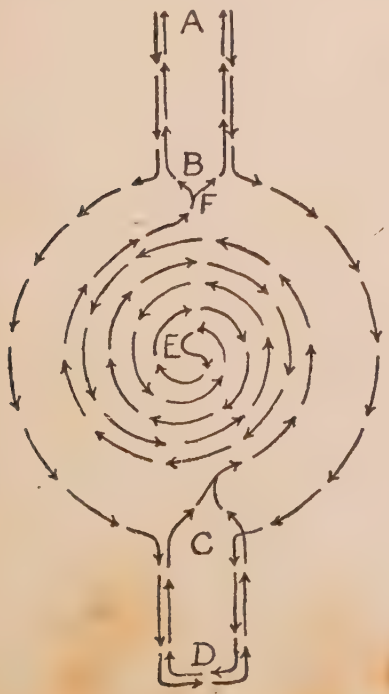
Another old custom is that of telling one's fortune by three bowls set upon the hearth, one filled with clear water, one with muddy, and one empty. The one making the trial is blindfolded and led to the bowls. If he puts his finger in the clear water he will marry a maiden, if in the muddy a widow, and if in the empty one he will go to the grave unwed.

March of the Brownies

Brownies, dressed in brown cambric suits, wear pointed brown caps and each carries a pumpkin held against breast. Pumpkin's position remains unchanged during drill.

Number of brownies depends on stage room; twelve make a very good number.

Brownies enter at A in two columns. The two lines march side by side to B.



At B they spread apart, coming together again at C. From C they march side by side to D. At D those on right cross to left and those on left cross to right. They march back to C. At C they form in single line and wind into a ball at E. At E the leader turns and unwinds, finally reaching F. From F they march in two columns and leave stage as they entered.

Any lively march music may be used.

Song: "Jolly Halloween"

(*Tune: "Tramp, Tramp, Tramp."*)

When the frosty days are here,
In the autumn of the year,
And the woods are golden brown instead of green,
Then we hear the goblins say,
"Time to have our holiday,
Time to celebrate the jolly Halloween."

Chorus—
Hark! hark! hark! the ghosts are coming!
Hear their tap, tap at the door!
We shall see them all to-night,
We shall see each dancing sprite,
Fairies, gnomes and goblins all, and many more.

If you listen you will hear
Piping notes so loud and clear,
But you must be careful that you are not seen,
For no fairy band will play,
If a mortal's in their way,
So just watch and listen on this Halloween.
—*Chorus*

See the red and golden light,
See the jack-o'-lanterns bright,
Do you wonder what so many strange things mean?
Listen now, oh, listen well,
And the secret we will tell—
It's because to-night is jolly Halloween.
—*Chorus*

Clara Emogene Brown.

Jack-o'-Lantern Drill

Twelve girls of about the same size dressed, six in yellow, six in black, carrying pumpkin jack-o'-lanterns march from opposite sides of the stage. They meet at center of stage and face audience. The thirteenth girl, dressed as a witch and carrying a broom, enters, walks to front stage, takes place in center front

of line of twelve, back to audience. Let the music be lively and every measure pronounced.

Witch strikes end of broomstick on floor once; girls all bow to audience.

Witch strikes end of broom on floor three times; girls bow to right.

Witch strikes end of broom on floor twice; girls all bow to left.

Witch strikes end of broom on floor four times; girls come to attention, eyes on Witch.

At chord on piano, girls form in two lines facing each other and then, together with the Witch, go through the following movements, keeping time to the music. Witch uses broom, girls use pumpkin lanterns.

1. Lantern raised from waist to top of head.
2. Lantern dropped to waist.
3. Lantern dropped to knees.
4. Lantern raised to head.

Repeat.

1. Lantern extended to right.
2. Lantern held still.
3. Lantern extended to left.
4. Lantern held still.

Repeat.

1. Lantern swung low to right.
2. Lantern held still.
3. Lantern swung low to left.
4. Lantern held still.

Repeat.

1. Lantern brought to left shoulder.
2. Lantern brought to right shoulder.
3. Lantern brought to left shoulder.
4. Lantern brought to right shoulder.

Repeat.

1. Lantern extended directly to front.
2. Lantern bow to lantern opposite.
3. Lantern held still.
4. Lantern returned to original position at waist.

Repeat.

1. Girls step forward, bringing right foot suddenly to floor at same time.
2. Back to position.
3. Girls step forward, bringing left foot to floor suddenly.
4. Back to position.

Repeat.

At signal from Witch, girls form in line across front of stage.

1. Six girls face right.
2. Six girls face left.
3. Girls on right mark time.
4. Girls on left mark time.

Girls march off stage. Music changes to simple dance. Witch ends drill by a short exhibition dance, holding her broom above her head with both hands.

Dorothy C. Retsloff.

THE COMING OF PEACE

(*A School Exercise for Armistice Day*)

Characters and Costumes

Children of the World—As large a group of children as can be used in the space available.

Spirit of Progress—A boy. Wears a suit of rather bright blue, made with a short sleeveless tunic, the trousers short and the legs below the knee bare or wrapped as they are with the puttee leggings, the same color as the suit. Sandals on bare feet. A blue band across the forehead with the words "EVER ONWARD" in silver letters. He should carry a candle or a torch. Either of these can be made by wrapping a short wand with red crepe paper on one end and with white crepe paper the rest of the way. For the torch wrap a number of pieces of red, letting them stand out from the end, and cut them in fine strips.

The White Dove of Peace—A girl. For this costume a long white robe, girdled, and with loose-flowing sleeves (cheesecloth will do). Sandals on the feet. For the head, take two strips of white tarlatan three times the size of the head and pleat them to the head size; sew this to a band an inch and a half wide and size of the head. Fasten this around the forehead, letting the pleated edge stand a little above the head. Make a white dove with spread wings of the same material and a little soft wire and let it rest lightly on her head.

(*The Spirit of Progress stands at one end of the stage and the children come in at the other.*)

GIRL—Where are we going, Brother?

BOY—We are going into the future.

GIRL—But the way is far and in some places it seems dark.

BOY—I see a light ahead; perhaps it will guide us.

(*Children move toward the light.*)

PROGRESS—Who are you?

CHILDREN—We are the children of the world.

PROGRESS—Where are you going?

BOY—We are going into the future; we are seeking the peace of the world, but the way is far and we need a guide. Who are you?

PROGRESS—I have been called Excelsior. I am the Spirit of Progress. I hear no backward call; I surmount all obstacles; I overcome mountains of unbelief, and though the cold snows of icy scorn seem to beat me down and cover me, yet my light still shines and my voice still rings from the skies of uplifted thought.

BOY—Will you go before us and carry messages from us to the homes, the schools, the churches, the press, and the governments of the world?

PROGRESS—I will. What messages would you have me carry?

BOY—Say to the homes, we would hear songs and stories of peace and not of war; we would learn that all people have hearts as tender and true as ours. Teach us to be industrious and to abhor idleness. Teach us to have moral courage and we shall not lack physical courage. Impress upon our minds, that "he that ruleth his spirit is greater than he that taketh a city."

SECOND BOY—Say to the schools that we would be taught less of the conquests of war and more of the conquests of peace; we would learn more of the mighty wonders accomplished through thought and earnest work; more of the great inventions; more of the works of science that have helped mankind; more of the great and good deeds done by the great and good men and women, not for glory and honor, but quietly, and in times of peace, to bless and benefit their fellowmen. Teach us to reverence beauty and truth, and not to scorn the lowliest child of all the earth nor the humblest work that must be done. Teach us to be the friends of mankind.

THIRD BOY—Say to the churches, we would be taught less of creeds and dogmas and more of the broad principles of Christianity, of brotherly love, of true charity, of sincere forgiveness, and a higher faith in an omnipotent God.

FOURTH BOY—Say to the press, we would have it give wider space to true progress; that righteous works and righteous acts should lead its lines; to publish no more of evil than to uncover evil that it may be destroyed.

FIFTH BOY—Say to the governments, there is a handwriting on the wall. They must listen to the voice of the people, for they are the servants of the people.

PROGRESS—I will go before with your messages. Press steadily on your way. You need have no fear; my light will guide you through the dark places of your journey.

(*Spirit of Progress passes on and a figure appears.*)

A GIRL—Oh, see! What is in our midst?

SECOND GIRL—Oh! beautiful vision, who are you?

PEACE—I am the kind thoughts that live in your hearts; I am your gentle acts of love and charity; I am brotherly love; I am the White Dove of Peace. I will abide with you in your homes. I will go with you to your schools and be present in your churches, and when you are grown older you will write my spirit upon the press and make it the foundation of all governments. Then will this

saying be understood: "My peace I give unto you, my peace I leave with you."

(The Spirit of Progress re-enters. The children form a half circle back of The Spirit of Progress and the White Dove of Peace, who stand together near the front of the platform. Let the whole school sing some song suited to the exercise that may be found in their own song books. Children of the exercise march out as the last stanza is sung.)

Helen Berry.

THANKSGIVING DAY PAGEANT

The following exercise may be adapted to any school. It has been successfully given in a rural school of one room, but is also suitable for a large number of children. During the singing the scenes may be made more effective if tableau lights are thrown on stage.

I

Boy dressed in Indian costume comes on stage and recites "The Red Man."

THE RED MAN

I'll tell you of the Red Man
Who years ago did roam
Over the hills and prairies,
When this land was his home.

He found the red deer's footprints,
And chased the wary roe,
He trapped the furry beaver
Where mountain rivers flow.

He shot the mighty bison
As on the plains it fed;
For things he found of nature
Were the Red Man's daily bread.

He knew where nuts were thickest,
All forest life he knew.
He found where freshest berries
And choicest flowers grew.

His life, though wild and roving,
Was linked with scenes of old,
As 'round the evening camp fire
His fathers' tales he told.

But now his life is different
Since pale-faced travelers came;
No more he roams the country;
No more he hunts for game.

On quiet reservations
He often spends his days;
Or mingles with the white men,
Adopting white men's ways.

Yet oft as twilight gathers,
About his cottage door
His children stop to listen
To many tales of yore.

And pale-faced travelers, lingering,
May hear the Red Man's lays,
As memory calls him back again
To old tradition's days.

Boys and girls, dressed to represent Indians, come on stage and pass to opposite side. Squaws carry material for tepee and build tepee at side of stage. Men with bows and arrows roam about stage as though hunting.

When tepee is built, all gather about it, each busy doing something. Some of the men are building a fire, others making bows and arrows. Women are making clothing, pounding maize, etc. Chief, with folded arms, sits in conspicuous place. One squaw sits in foreground with papoose. She swings the papoose as though putting it to sleep. All hold these positions while some one off stage sings "Indian Lullaby."

INDIAN LULLABY

(Tune: "Sweet and Low")

Lullaby, lullaby,
Close little eyes in sleep;
Bye, bye, lullaby,
Sleep, little papoose, sleep.

The mother-bird's babes are asleep 'neath her wing;
The big frog is crooning; the nightingales sing;
The big moon looks down on thee,
Watching my little one,
Guarding my papoose in sleep.

Lullaby, lullaby,
Close little eyes in sleep;
Bye, bye, lullaby,
Sleep, little papoose, sleep.

The firefly will light thee to dreamland, my dear,
The night wind is whisp'ring sweet songs in thy ear;
The big moon looks down on thee,
Watching my little one,
Guarding my papoose in sleep.

This group of Indians may remain on stage at side, if stage is large enough. They should be quietly working, and as the Pilgrims enter, show signs of surprise and watch movements of the Pilgrims, but the action of the Indians should not be such as to draw too much attention from Pilgrim group.

II

Boy dressed in Pilgrim costume recites "Our Pilgrim Fathers."

OUR PILGRIM FATHERS

Because they loved to worship God,
They said farewell to native sod,
And launched upon the ocean broad,
  Our Pilgrim fathers, dear.
They knew the perils of the wave
Where none on earth had power to save.
But still their hearts were stout and brave,
  They conquered every fear.

And when upon a foreign land
At last arrived this dauntless band,
They set to work with heart and hand
  To build their homes once more.
The woodlands woke to sounds anew,
As axes swung and hammers flew,
And log on log the houses grew,
  Upon the rocky shore.

Earth was in wint'ry raiment dressed,
Yet still they toiled; they did their best,
And oft in sorrow laid to rest
  Loved ones for whom they yearned.
But when their good ship sailed away
To fatherland, one warm spring day,
Not one there said, "I cannot stay,"
  Though hearts within them burned.

Group of children dressed as Pilgrims enter and assemble on side of stage opposite Indians. Some of the men with guns move about stage as though hunting. A cardboard representation of chicken or rabbit may be brought on stage. Some of the men appear to be cutting down trees and building a cabin. A cabin drawn on a large piece of wallboard and brought on stage in background during this act will add much to the scene, but the cabin and animals may be omitted. Pilgrim women are to be cooking over fire, carrying water, preparing beds, etc.

At close of scene, Pilgrims group in background. Two or three are ill, and women move quietly about as though waiting upon sick. Others are engaged in various duties about cabin. One man, representing the captain, stands in conspicuous place in attitude of meditation.

In foreground is a rude cradle in which is a child, with a Pilgrim father and mother beside it. The mother bends over cradle as though caring for child and the father sits with head in hands as though in sorrow.

All hold these positions while some one off stage sings "O Weary, Wandering Band."

O WEARY, WANDERING BAND

(*Tune: "America."*)

O weary, wandering band,
Come from your native land
  To this bleak shore;
Though in distress and cold,
Your hearts were brave and bold,
Not half has yet been told,
  Of grief you bore.

May we, thy children, here
Thy sacred name revere
  In this fair land;
And may we grateful be
For homes of liberty,
Made from oppression free
  By thee, brave band.

III

Indian boy and Pilgrim boy recite "Friends."

FRIENDS

PILGRIM BOY—
  Good morning, Indian brother,
    Will you be a friend to me?
  I am a little Pilgrim boy
    And I came across the sea.

INDIAN BOY—
  Yes, I should like to be your friend,
    O Pilgrim pale-face child.
  My home is on the hills and plains
    And in the forest wild.

PILGRIM BOY—
  Oh, tell me, Indian brother,
    Do you like such a home,
  Where you never build big houses
    And you always have to roam?

INDIAN BOY—
Oh yes, we love the great outdoors,
Where all is glad and free;
We love all things of nature,
With her we'd rather be.

PILGRIM BOY—
I'd like to learn the things you do,
And teach my ways to you.
We'd know each other better, then,—
Our friendship be more true.

INDIAN BOY—
I'll teach you where the rabbit lives,
Where wild bees build their nest,
How squirrels hide their acorns,
Which berries are the best.

PILGRIM BOY—
I'll teach you what we learn in books,
And how to read and write,
I'll teach you games and how to skate,
And how to fly a kite.

INDIAN BOY—
Then let us give each other
The hand of friendship true;
You be to me a brother
And I'll be one to you.

Indians and Pilgrims move across stage to each others' homes. Various acts of friendship are shown, as Indians carrying corn to Pilgrims, trading blankets for trinkets, Pilgrims teaching Indians use of gun, etc.

At close of scene, Indians and Pilgrims group in background, sitting in circle in attitude of eating. Two Pilgrim women act as waitresses. All make motions of joy. In foreground Pilgrim captain and Indian chief sit on ground facing each other and make signs as though in conversation. Back of chief stand three or four Indians and back of captain stand three or four Pilgrim men. These positions are held during singing off stage of "The First Thanksgiving Day."

THE FIRST THANKSGIVING DAY

(*Tune: "Believe Me if All Those Endearing Young Charms."*)

Oh, don't you remember the story oft told,
How a good ship left England one day,
How it carried a people whose hearts were like gold
To America's shores far away;
How that brave Pilgrim band faced the winter's cold blast;
How they suffered but still did they stay,
Till their efforts were crowned with a harvest at last,
And they proclaimed a Thanksgiving Day?

Now the Indians joined, too, in this great feast of praise,
Bringing game as an offering sincere,
And the voices of Red Man and White Man were raised
In glad accents of Thanksgiving cheer.
Then they gathered in prayer 'round a bounteous board,
Each to worship his usual way;
All united in heart-giving thanks to the Lord,
On this the first Thanksgiving Day.

During the singing of the last four lines, Indians and Pilgrims in background and Pilgrims in foreground bow heads and clasp hands as in prayer, remaining seated or standing as in previous position. Chief and Indians in foreground raise hands and look up as if appealing to Great Spirit. All remain in these positions until curtain drops.

Mable Hunter.

STORY OF THE PILGRIMS

SUGGESTIONS AND DIRECTIONS

This dramatization will be of use to the busy second or third grade teacher who wishes to have a Thanksgiving program which will require few rehearsals and a minimum expenditure of time and money for the costumes.

A good method of choosing the characters for the parts is to have all the children copy a given act from the board, have the act read by different groups, and choose from each group the child that has read most intelligently. This competition leads the pupils to read with expression. By the time the act has been read several times, the bright children will know their parts and the rehearsal will be necessary only to teach them the stage action.

The parts have purposely been as-

signed to many characters in order to use almost the entire class in the cast. If the teacher wishes to have the play performed by fewer actors the cast can be reduced to five or six.

Costumes

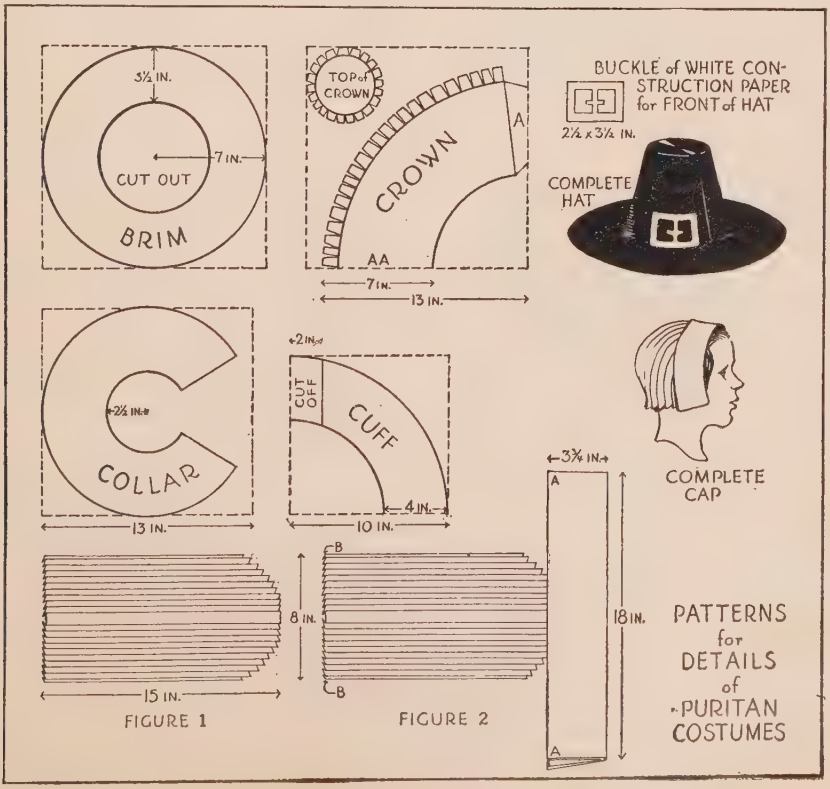
The women wear straight plain gowns; white kerchiefs and caps. The men wear dark suits with flat collars and deep cuffs of white; knee-length trousers; tall black hats.

Puritan men's hats: The man's hat requires 2 pieces of black paper 14 inches square. (Desk blotters can be used if construction paper is not available.)

Paste *A* to *AA* to form the conical crown. Bend the flaps outward on inner line, push the crown through the hole in the brim and paste flaps to the under side of the brim to make it firm. The effect is very good without a top to the crown but this may be put in by drawing two concentric circles, turning the flaps down to the inner line and pasting them inside the crown. The only difficulty lies in the fact that *A* on the crown is made wide or narrow to fit the individual head, so the size of the circle for the top must vary with this.

Collars and cuffs for the men: These are cut from white construction or wrapping paper and are to be pinned on.

Caps for the Puritan women: Take an ordinary piece of white tissue paper (20 in. x 30 in.), and cut it so as to have two pieces 15 in. x 18 in. Fold one piece in the middle and then again, so that the piece will be about 18 in. x 3¾ in. Make a box pleat in the center of the other piece and continue on both sides of it with side pleats until it is about 15 in. x 8 in. Pin the pleats at one end to hold them in, and round off the corners of the other end (Figure 1). Lay the pleated piece on the table, put the folded piece on it so that the center of the two edges of the folded piece will lap about ¾ inch over the center of the



top of the box pleat (Figure 2). Pin these together. Pin the straight edge of the folded piece to the rounded top of the pleated piece. Pin *B* to *A*. Pleat the surplus in and pin it to the folded piece. In case the girls want to save their caps, it is better to sew them where they have been pinned.

Neckerchiefs for Puritan women: Cut a piece of white tissue paper 30 in. x 20 in. in half so that each piece will be 30 in. x 10 in. Pleat it with side pleats until it is about 4½ in. x 30 in. This is to be pinned to form a collar about the girl's neck.

ACT I

Time: 1608.

Place: Scrooby, England.

Characters: Mistress Bradford; William Brewster; Miles Standish.

Scene: Mistress Bradford sits by a window sewing.

MISTRESS BRADFORD—Oh, dear, what are we to do! I hear that the king's officers broke into William Brewster's house again last night to see if the Puritans were holding a prayer meeting there. If little Jonathan Brewster had not given the warning in time all of the men would have been captured and put in prison. Oh, here come Miles Standish and William Brewster now. (*Rises and opens door.*) Good morning, won't you come in?

WILLIAM BREWSTER—Good morning, Mistress Bradford. We have come to ask your husband if we may hold a meeting here to-night to decide what we are to do. My house and several others are being watched. Something must be done. We can stand this no longer! (*Pause. She motions to the men to sit down.*) Many Pilgrims have gone to Holland so that they may worship as they like. Perhaps we too could find freedom there.

MISTRESS BRADFORD—And leave our England! Perhaps if we ask the king once more he will let us worship as we think right.

MILES STANDISH—Do you not know that hundreds are lying in dirty prisons because they would not go to the king's church? Have you forgotten that John Greenwood was hanged for reading the Bible aloud to his friends? We *must* leave England!

MISTRESS BRADFORD—My husband is not at home now, but if you wish to meet here, I know he will permit it.

WILLIAM BREWSTER (*rising to leave*)—We will have the children play outside and warn us if the king's officers come. Little Jonathan knows the signals.

MILES STANDISH AND WILLIAM BREWSTER—Good day, Mistress Bradford.

ACT II

Time: 1620.

Scene: Cabin of Mayflower. Mistress Tilley and a group of little girls seated at work around a table.

Characters: Mistress Tilley; Constance Hopkins; Elizabeth Tilley; Priscilla Mullins; Mary Chilton.

CONSTANCE HOPKINS—Will it be long now before we get there?

MISTRESS TILLEY—I hope not, dear. We have been out sixty days and we did not think the voyage would take more than a month at most.

ELIZABETH TILLEY—Mother, may we go on deck? I'm so tired of sitting here in this old cabin!

MISTRESS TILLEY—So are we all, but it makes it hard for us when you complain. No, you may *not* go on deck. The waves would wash you into the ocean.

CONSTANCE HOPKINS—Why did we go away from Holland, Mistress Tilley? We were so happy there.

MISTRESS TILLEY—Yes, the Dutch were very kind to us, but eleven years ago the king of France and the king of Spain promised that there should be peace in Holland for twelve years. Already the people of Leyden are getting

their soldiers ready, in fear that there may be a war. It was better that we should leave.

PRISCILLA MULLINS—My father says that he was glad to leave because he didn't want me to grow up to marry a Dutch boy as so many of the girls have. He says that before long we wouldn't be English at all but just Hollanders.

MARY CHILTON—I wonder what Virginia will be like.

MISTRESS TILLEY—My husband talked to a sea captain who had been there and he said there were great forests of trees crowded close together and that the people there had dark red skins and lived in little huts made of deer skins.

ELIZABETH TILLEY—I wish I were there or back in Holland or some place. I'm so tired of sitting still!

MISTRESS TILLEY—Fie on you! Go help Constance with her letters. If you are all good children, by and by I will let you see Constance's brother that was born last night. They are going to call him Oceanus because his first home was a ship on the great ocean.

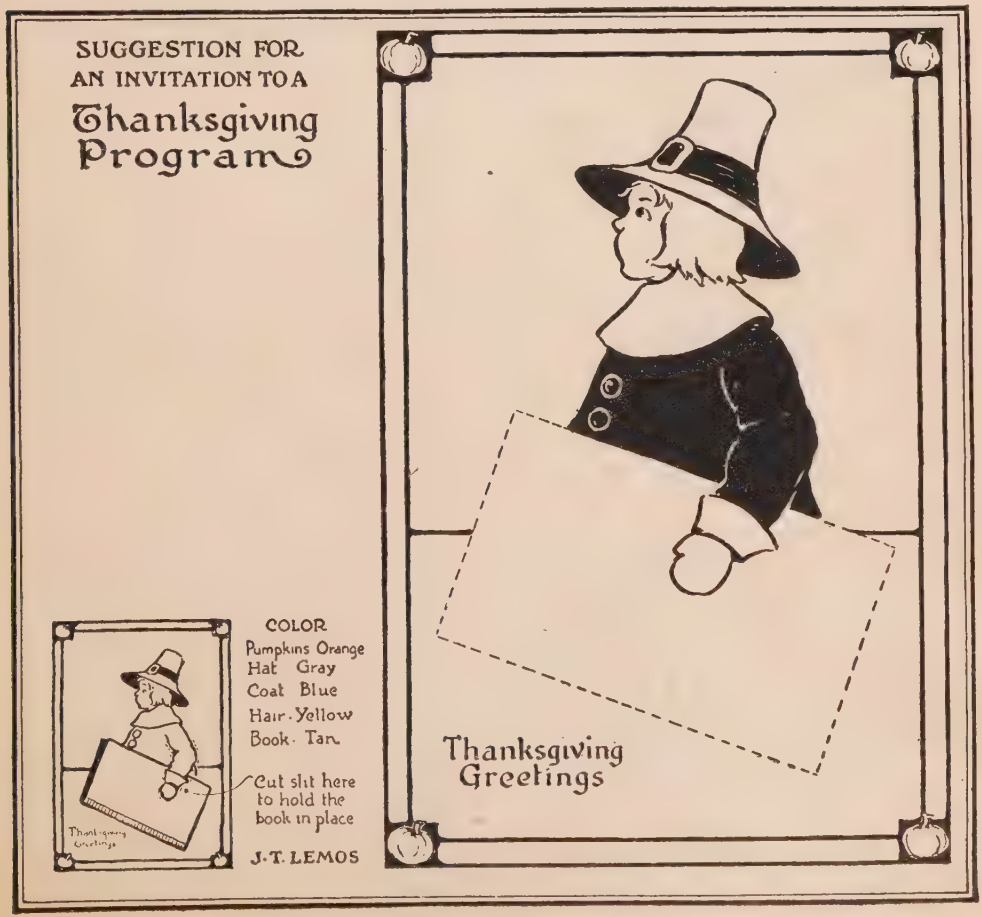
ACT III

Time: Autumn, 1621.

Place: Plymouth.

Characters:—Humility Cooper; Love and Wrestling Brewster; Master Bradford; Elder Brewster; Isaac Allerton; Mistress Hopkins; Mistress Brewster; Constance Hopkins; Squanto, an Indian.

(*Two boys, Love and Wrestling Brewster, enter with baskets laden with potatoes, corn and pumpkins.*)



LOVE—Well, I guess we won't lack for food *this* winter. The storehouse is nearly full.

WRESTLING—Don't you wish we had had some of this last winter! Dr. Fuller says that if there had been proper food so many would not have died. We have our father and mother left, but think of poor Priscilla Mullins, and Mary Chilton, and Elizabeth Tilley, with neither mother nor father. They must be so lonesome!

LOVE—Do you remember when every single one of the hundred was sick in bed except Dr. Fuller and father and six others, and they had to tend the sick and cut the wood and catch the game and cook the food? I got better before you did and I used to help by carrying in the wood and water.

WRESTLING—When I was lying in bed and the wind blew, the snow used to sift across my face and make it wet, but it won't this winter. Father and I put mud and moss in all the cracks between the logs.

LOVE—Here come the others with their loads.

(*Enter others with sacks and baskets.*)

MASTER BRADFORD—What a bounteous harvest! Surely we should thank God for all he has done for us.

ELDER BREWSTER—What think you of a feast of Thanksgiving? We could ask our good friend Massasoit and his braves to be our guests.

ISAAC ALLERTON—I think it is a fine thought.

MISTRESS HOPKINS—I will bake a pumpkin in a way the Indians never saw before!

MRS. BREWSTER—I will roast a turkey and put good old English dressing in it.

HUMILITY COOPER—We boys will bring enough wood to bake a hundred turkeys.

CONSTANCE HOPKINS—Mother, may I help?

MISTRESS HOPKINS—Yes, dear, if the boys are willing.

MASTER BRADFORD—Here, Squanto! Go tell Big Chief Massasoit that the Pilgrims of Plymouth colony wish him and all our Indian friends to come to a feast. Tell him we invite our friends to help us rejoice in all our God has done for us.

SQUANTO—I go now. (*Crosses stage.*) I white man's friend. I come back to feast.

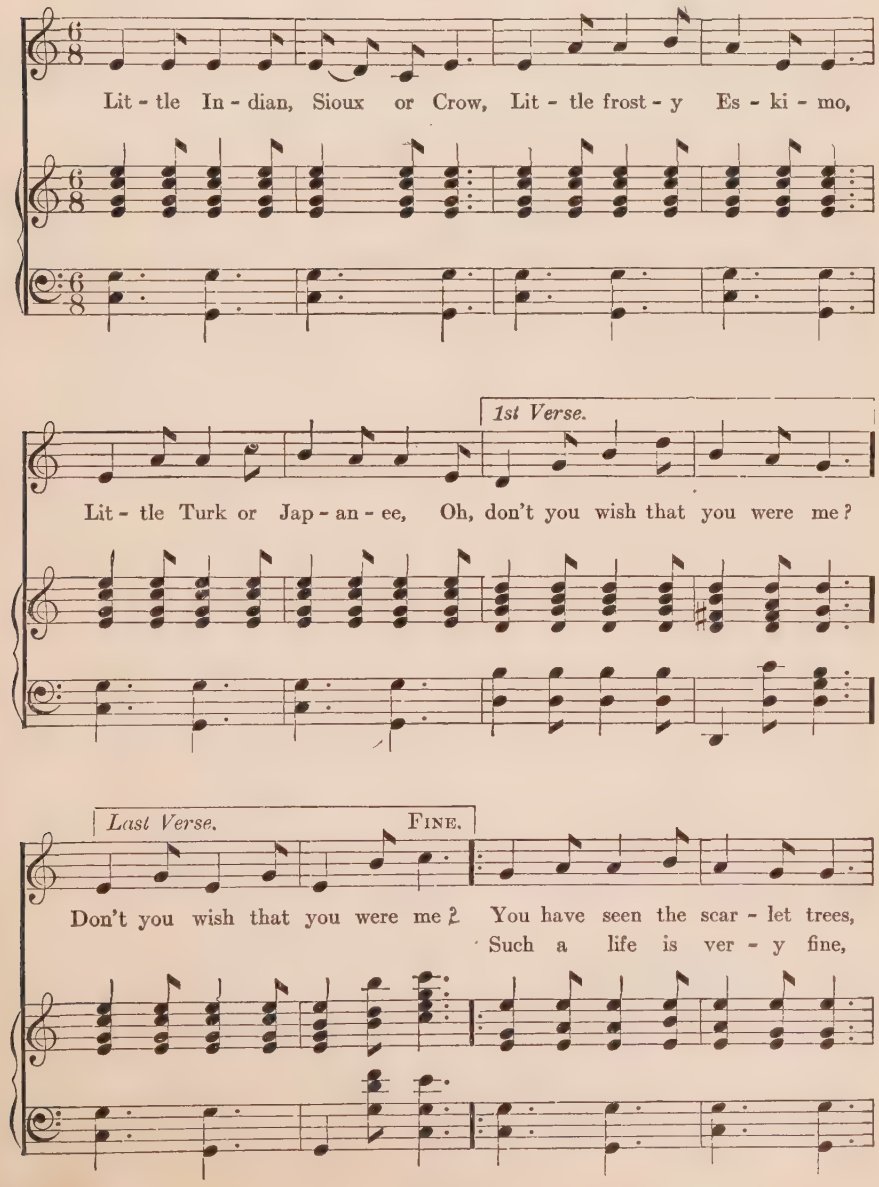
ELDER BREWSTER—Before we begin our preparation let us sing a hymn of thanks.

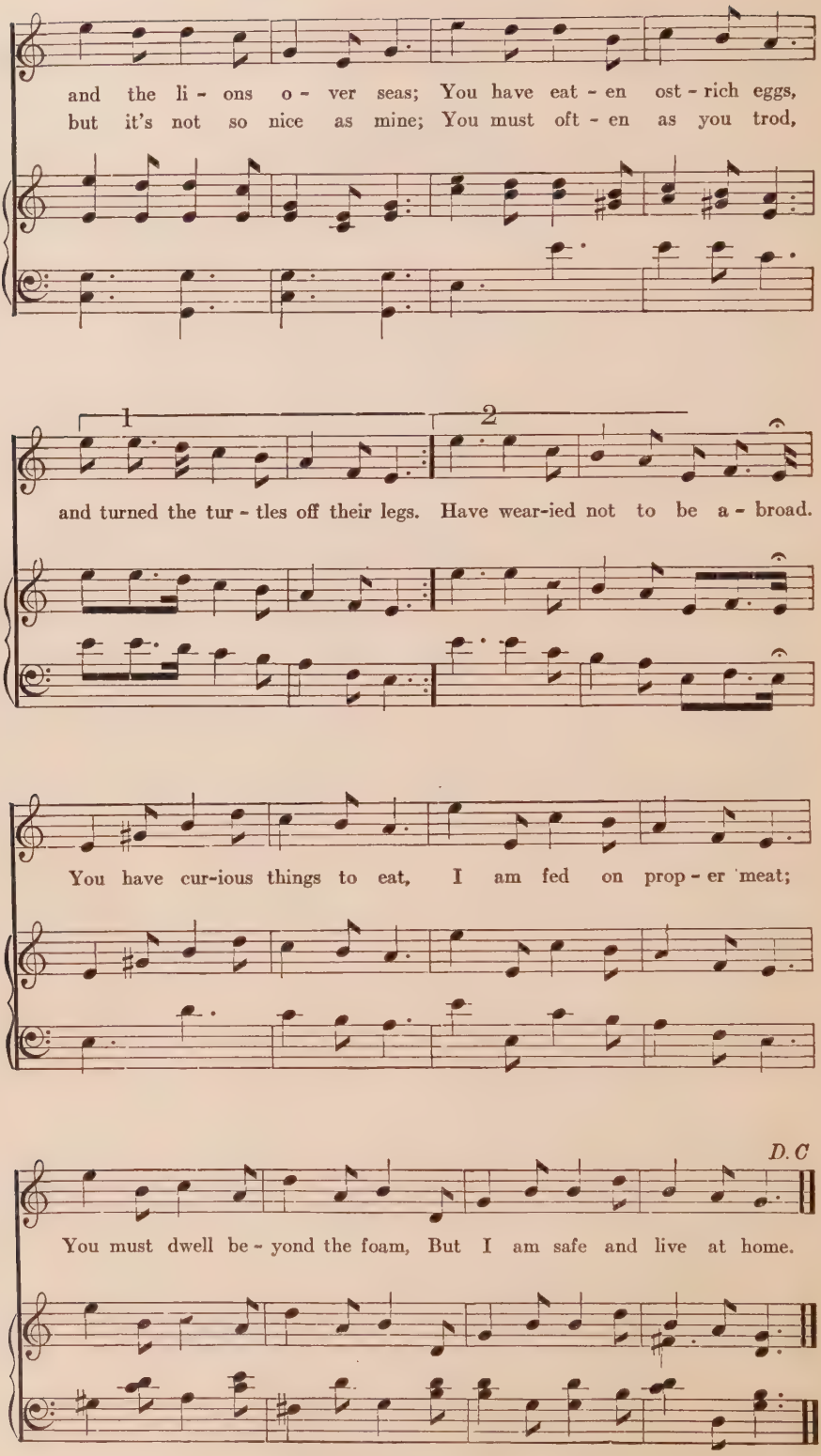
(*All sing a Thanksgiving hymn.*)

France Russel.

Songs

Foreign Children

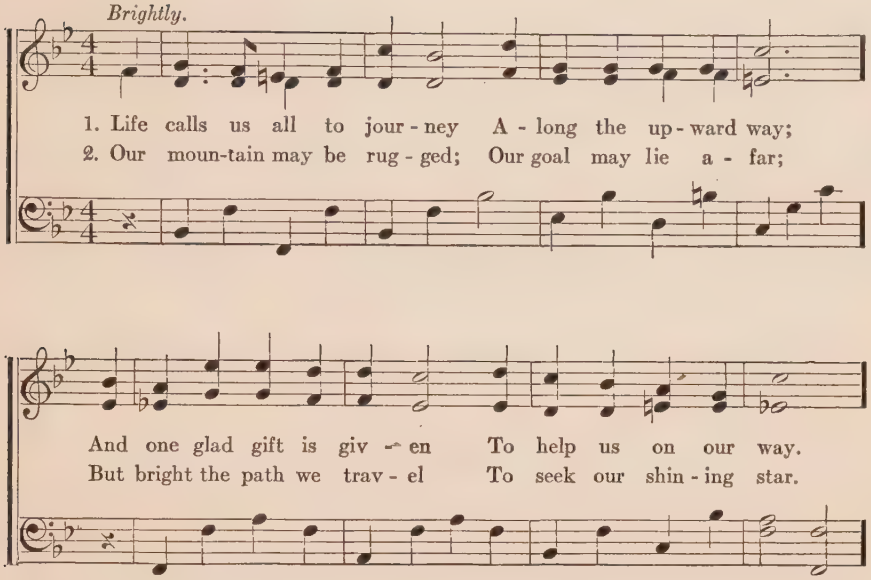
R. L. Stevenson — Alice M. Beveridge

Lit - tle In - dian, Sioux or Crow, Lit - tle frost - y Es - ki - mo,
1st Verse.
Lit - tle Turk or Jap - an - ee, Oh, don't you wish that you were me?
Last Verse.
FINE.
Don't you wish that you were me? You have seen the scar - let trees,
Such a life is ver - y fine,


and the li - ons o - ver seas; You have eat - en ost - rich eggs,
but it's not so nice as mine; You must oft - en as you trod,
1
2
and turned the tur - tles off their legs. Have wear-ied not to be a - broad.
You have cur-ious things to eat, I am fed on prop - er meat;
D. C
You must dwell be - yond the foam, But I am safe and live at home.

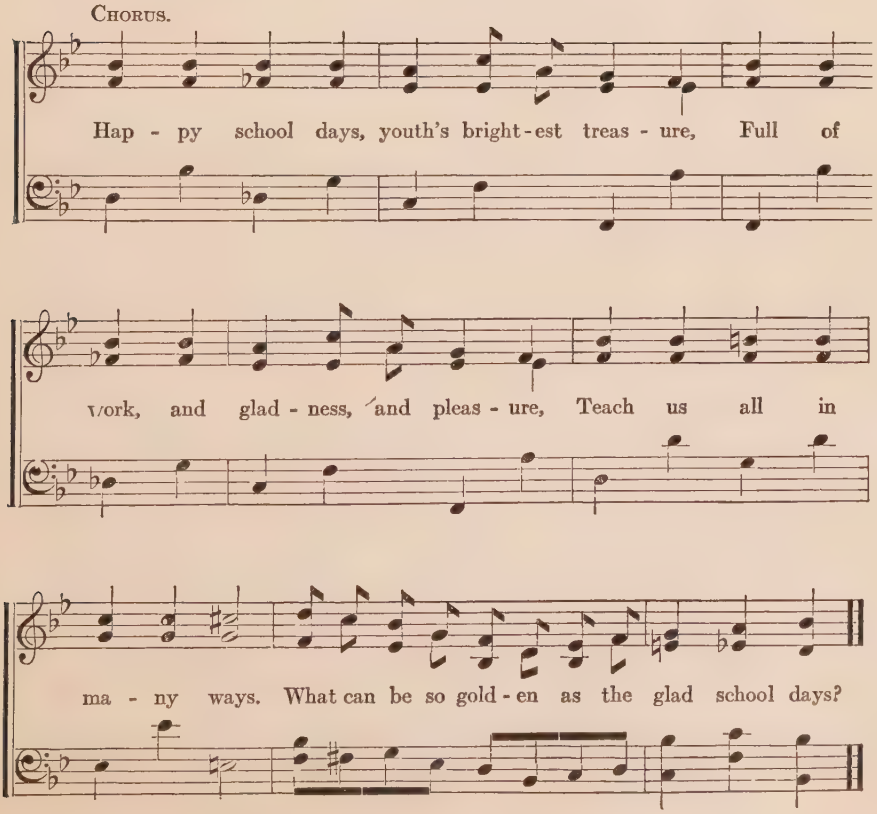
School Days

C. R. F. CAROLYN R. FREEMAN

Brightly.

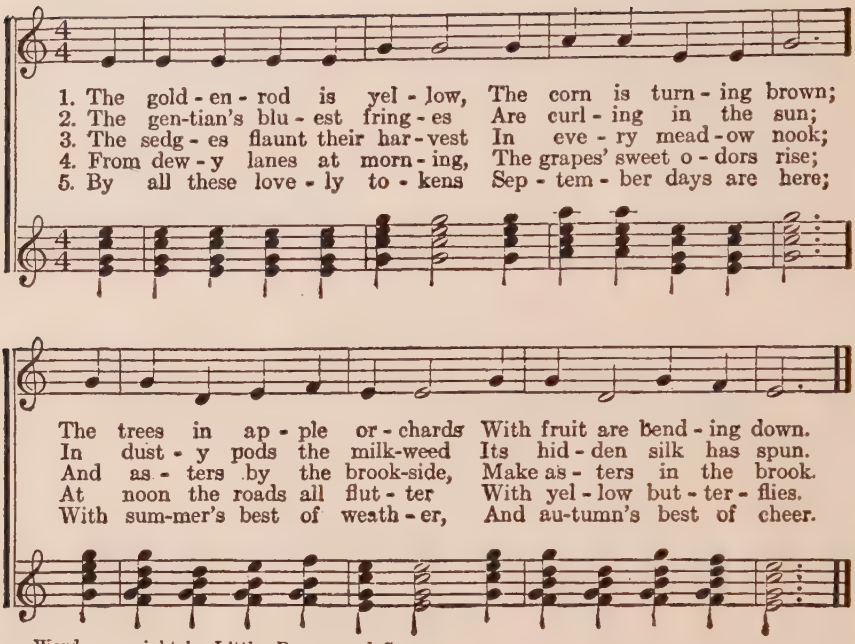

1. Life calls us all to jour - ney A - long the up - ward way;
2. Our moun-tain may be rug - ged; Our goal may lie a - far;
And one glad gift is giv - en To help us on our way.
But bright the path we trav - el To seek our shin - ing star.

CHORUS.


Hap - py school days, youth's bright - est treas - ure, Full of
work, and glad - ness, and pleas - ure, Teach us all in
ma - ny ways. What can be so gold - en as the glad school days?

September

Helen Hunt Jackson — Alice M. Beveridge


1. The gold - en - rod is yel - low, The corn is turn - ing brown;
2. The gen-tian's blu - est fring - es Are curl - ing in the sun;
3. The sedg - es flaunt their har - vest In eve - ry mead - ow nook;
4. From dew - y lanes at morn - ing, The grapes' sweet o - dors rise;
5. By all these love - ly to - kens Sep - tem - ber days are here;
The trees in ap - ple or - chards With fruit are bend - ing down.
In dust - y pods the milk-weed Its hid - den silk has spun.
And as - ters by the brook-side, Make as - ters in the brook.
At noon the roads all flut - ter With yel - low but - ter - flies.
With sum-mer's best of weath - er, And au-tumn's best of cheer.

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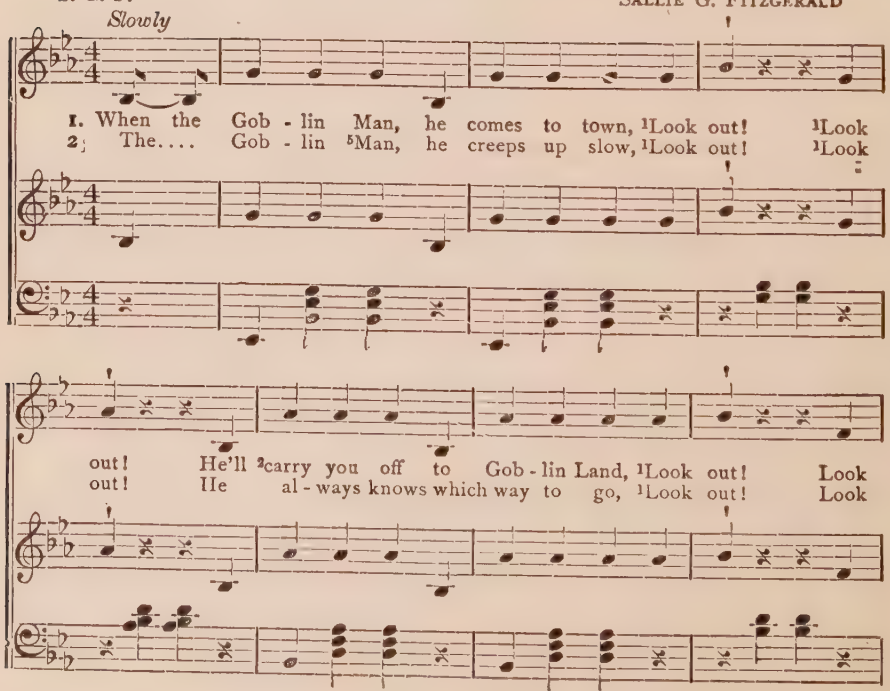
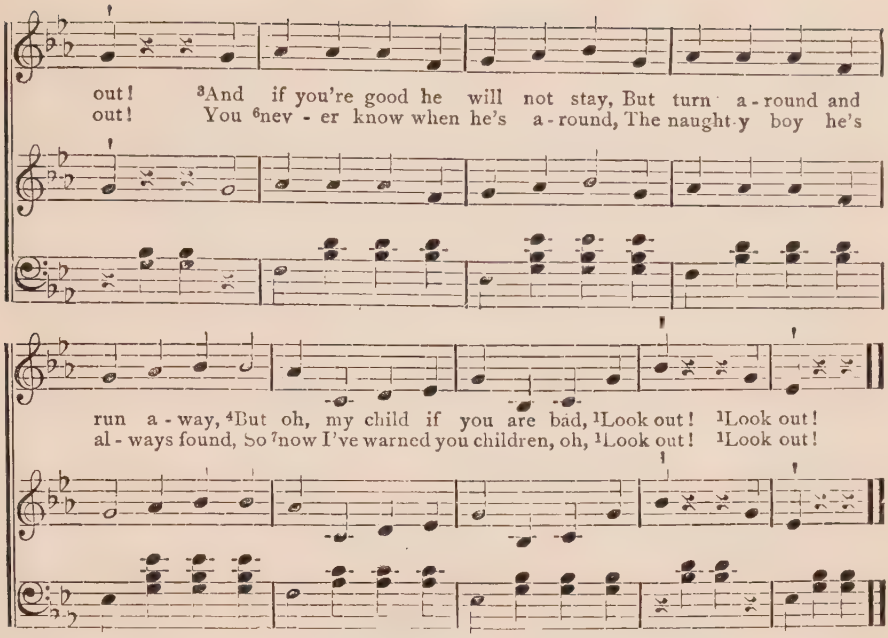
The Goblin Man

S. G. F. — SALLIE G. FITZGERALD

Slowly

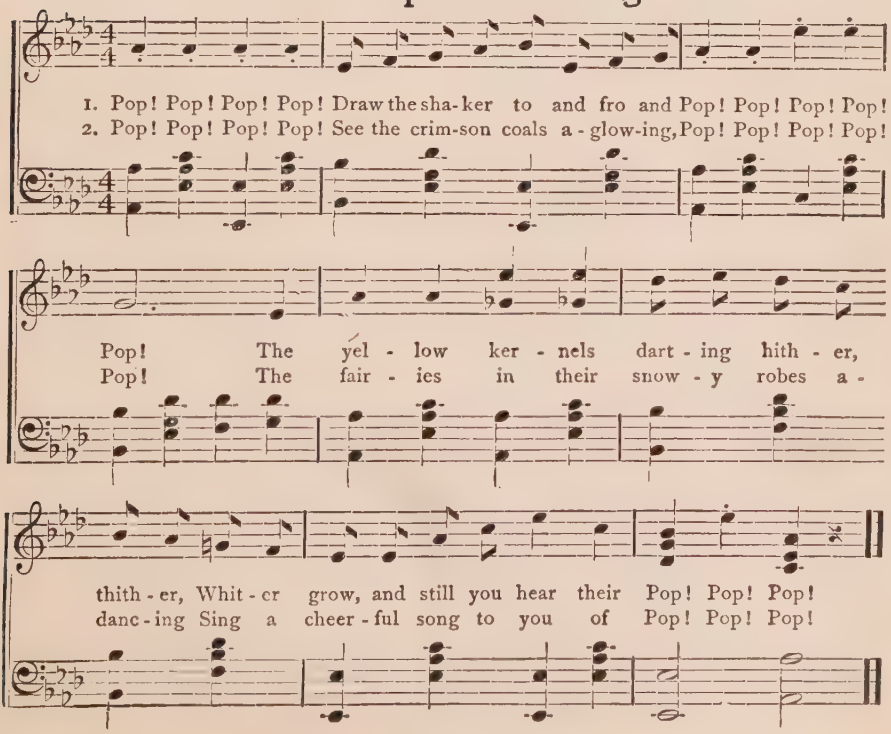

1. When the Gob - lin Man, he comes to town, [1]Look out! [1]Look
2. The.... Gob - lin [5]Man, he creeps up slow, [1]Look out! [1]Look
out! He'll [2]carry you off to Gob - lin Land, [1]Look out! Look
out! He al - ways knows which way to go, [1]Look out! Look


out! [3]And if you're good he will not stay, But turn a-round and
out! You [6]nev-er know when he's a-round, The naught-y boy he's
run a-way, [4]But oh, my child if you are bad, [1]Look out! [1]Look out!
al-ways found, So [7]now I've warned you children, oh, [1]Look out! [1]Look out!

MOTIONS

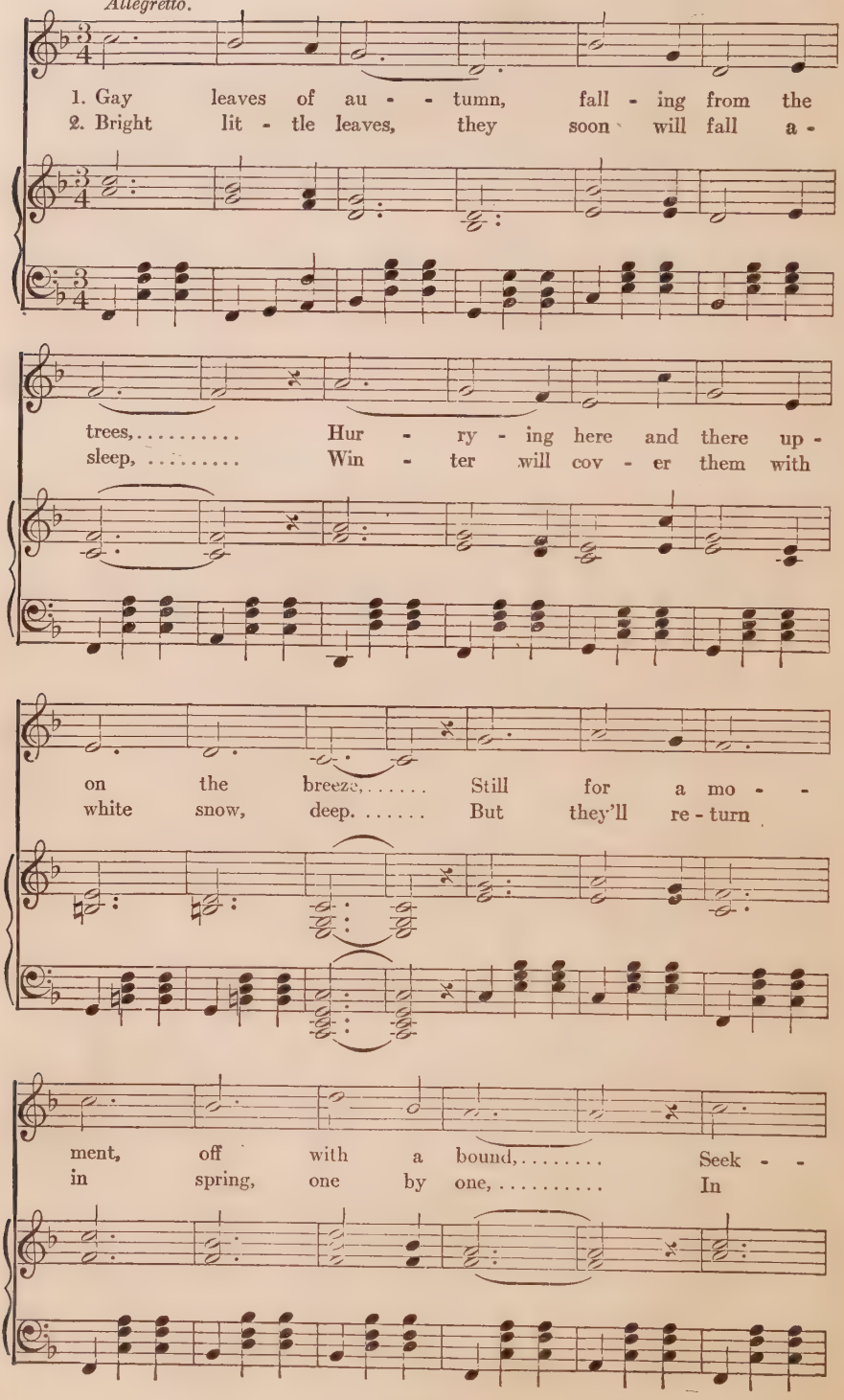
1. Jump back startled. 2. With right forefinger point over left shoulder. 3. Nod head slowly. 4. Raise right forefinger as if listening. 5. Creep forward on toes, hands extended as if about to scratch. 6. Turn head and look over shoulder. 7. Nod head and shake forefinger.

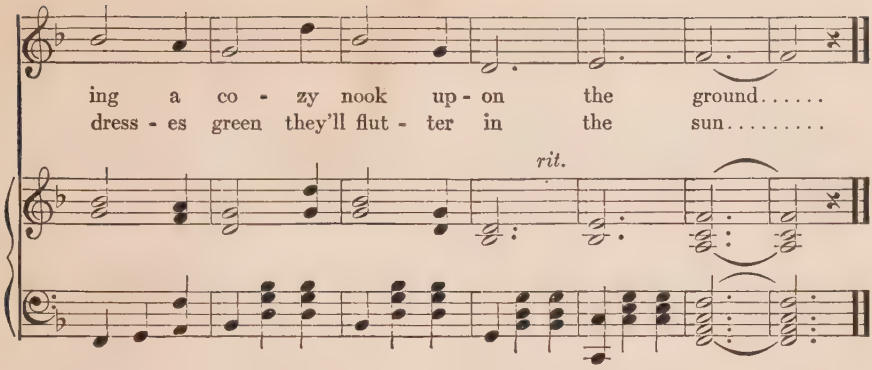
The Pop Corn Song


1. Pop! Pop! Pop! Pop! Draw the sha-ker to and fro and Pop! Pop! Pop! Pop!
2. Pop! Pop! Pop! Pop! See the crim-son coals a-glow-ing, Pop! Pop! Pop! Pop!
Pop! The yel-low ker-nels dart-ing hith-er,
Pop! The fair-ies in their snow-y robes a-
thith-er, Whit-er grow, and still you hear their Pop! Pop! Pop!
danc-ing Sing a cheer-ful song to you of Pop! Pop! Pop!

Falling Leaves

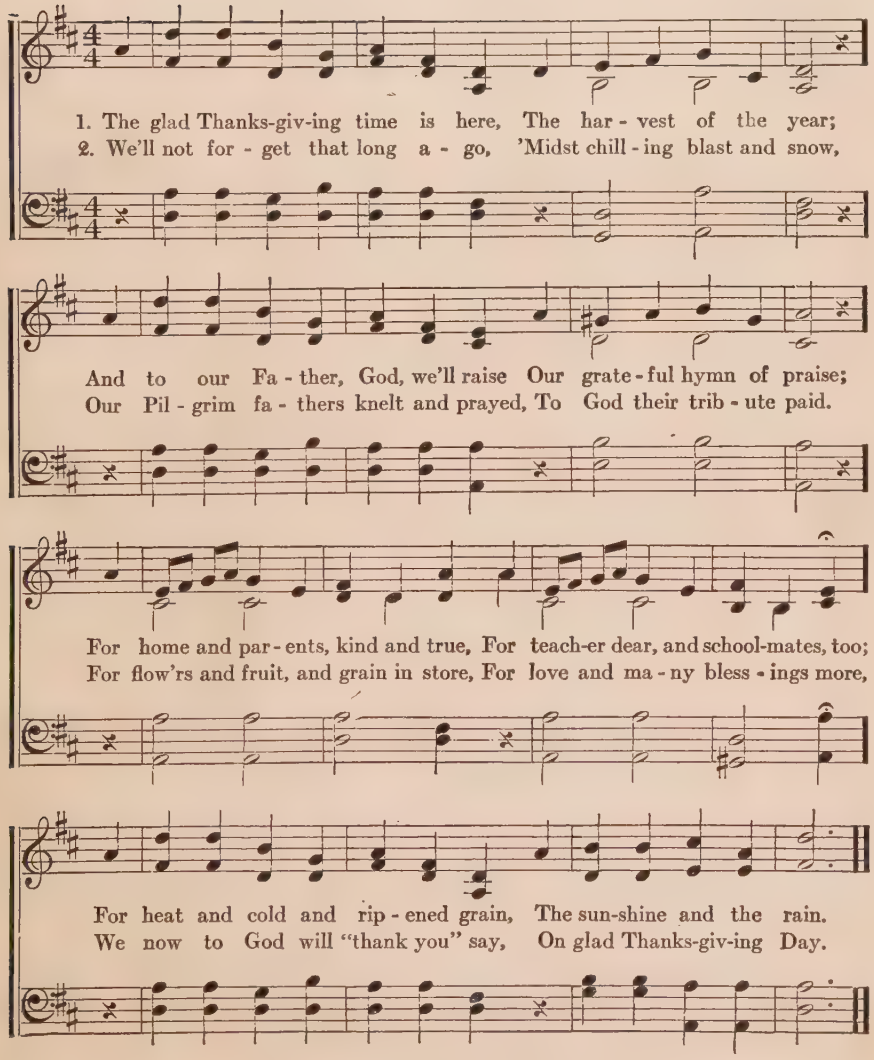
G. G. B. GRACE GRISWOLD BISBY

Allegretto.

1. Gay leaves of au - - tumn, fall - ing from the
2. Bright lit - tle leaves, they soon will fall a -
trees,..... Hur - ry - ing here and there up -
sleep,..... Win - ter will cov - er them with
on the breeze,..... Still for a mo - -
white snow, deep..... But they'll re - turn
ment, off with a bound,..... Seek - -
in spring, one by one,..... In



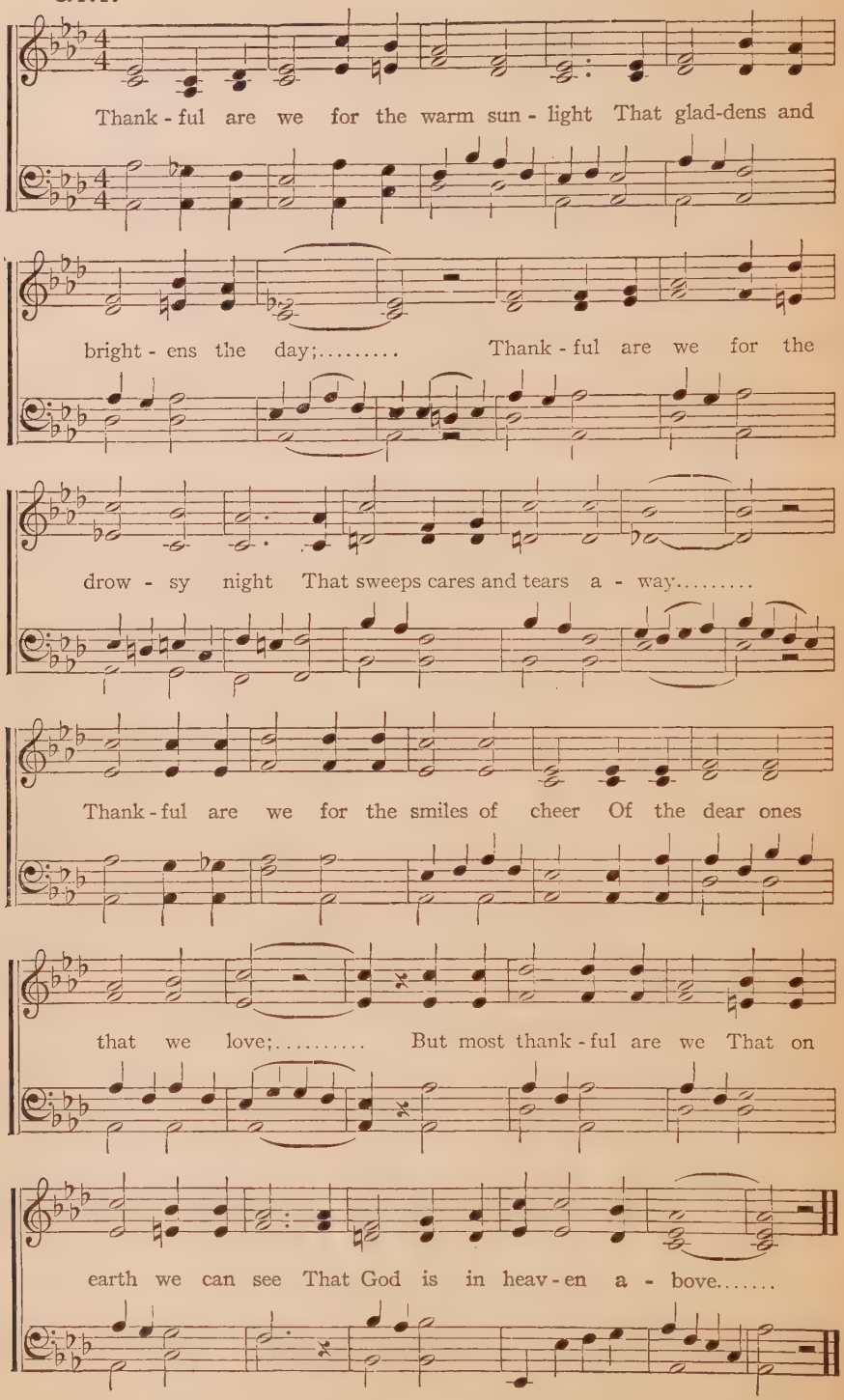
Thanksgiving Time

Words and Music by ANNIE W. HUMPHREY


1. The glad Thanks-giv-ing time is here, The har - vest of the year;
2. We'll not for - get that long a - go, 'Midst chill - ing blast and snow,
And to our Fa - ther, God, we'll raise Our grate - ful hymn of praise;
Our Pil - grim fa - thers knelt and prayed, To God their trib - ute paid.
For home and par - ents, kind and true, For teach-er dear, and school-mates, too;
For flow'rs and fruit, and grain in store, For love and ma - ny bless - ings more,
For heat and cold and rip - ened grain, The sun-shine and the rain.
We now to God will "thank you" say, On glad Thanks-giv-ing Day.

A Song of Thanksgiving

C. F. P. Charles F. Pietsch


Thank-ful are we for the warm sun-light That glad-dens and
bright-ens the day;..... Thank-ful are we for the
drow-sy night That sweeps cares and tears a-way.....
Thank-ful are we for the smiles of cheer Of the dear ones
that we love;..... But most thank-ful are we That on
earth we can see That God is in heav-en a-bove.....

Edwards 1927

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